



# **Module Catalogue School of Humanities 2023-2024**

**A DIRECTORY OF UNDERGRADUATE MODULES FOR EXCHANGE AND  
STUDY ABROAD STUDENTS**

## Content of this catalogue:

The catalogue is arranged alphabetically by subject and in the following pages you will find details about the modules we can offer you.

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## What do the module codes mean?

For each subject there is a table showing an overview of all the modules on offer for that subject. Each code consists of an initial number (4, 5 or 6) followed by **HUM** (for 'Humanities') or **SHE** (for 'Social Sciences, Humanities and Education') and then the specific code of the module itself. The number 4 corresponds to 'Level 4' (first year modules), 5 corresponds to 'Level 5' (second year modules) and 6 corresponds to 'Level 6' (third year level modules).

## Which semester do the modules run in?

At UH, the academic year starts in September/October with **Semester A**. **Semester B** modules start in January/February. For each subject there is a table which shows you which semester each module runs in. Although most modules run for one semester only (A or B), there are also some modules which run across 2 semesters (**AB**). You can only take AB modules if you come to study at UH for the whole academic year.

## How many modules should I study per semester?

Normally, students study 4 modules per semester (each module is worth 15 credits, except AB modules which are worth 30 credits). However, it is possible to study 5 modules in some cases.

## Is there any reason I might not be able to do my chosen modules?

Although this catalogue is an accurate representation of the availability of Humanities modules for 2023-24 (as of April 2023), it is important to bear in mind that changes may need to be made before the semester starts in September. Sometimes staff changes or student numbers may mean that a module is no longer available for you to take. Another aspect to bear in mind is that the modules you choose may clash (i.e., they may be timetabled at the same time) - this is more likely to occur if you choose modules from a combination of different levels (4, 5 & 6).

On your module choice form it is a good idea to include 1 or 2 'back-up' modules that you would be happy to take if you are unable to be allocated to your first 4 modules (you can indicate this on your form writing 'back-up' next to the relevant module).

## If I have any questions about the modules, who should I contact?

Your first point of contact is the Study Abroad Team ([studyabroad@herts.ac.uk](mailto:studyabroad@herts.ac.uk)). They will then either answer your question or pass your enquiry on to the appropriate person.

## Creative Writing Modules

### Overview

Module code	Module title	Semester
4HUM0182	Becoming a Writer	A
4HUM1116	Texts up Close: Reading and Interpretation	A
4HUM1118	Journeys and Quests: Literary Adventures	A
4HUM1109	Genre Fiction: Building Worlds	B
4HUM1115	Writing for the Screen	B
4HUM1117	Make It New: Literary Tradition and Experimentation	B
5HUM1094	Writing for the Stage	A
5HUM1095	Language and Imagination: The Art of the Poem	A
5HUM1180	Short Story Workshop	A
5HUM1149	Poetry, Prose and Publishing	B
5HUM2002	Real Stories Well Told	B
6HUM1215	Writing Serial Drama	A
6HUM1216	Writing for Popular Fiction Markets	A
6SHE2045	Tell It Slant: Writing and Reality	B

### Level 4

#### Semester A

<b>Becoming a Writer</b>	Code: 4HUM0182
<b>Semester A</b>	Credits: 15

This introductory module is a practice-based course, taught by weekly two-hour workshops. The module will explore diverse examples of creative writing from the nineteenth, twentieth and twenty-first centuries. Writers chosen for study will vary from year to year but might include work by Raymond Carver, Angela Carter, Charlotte Perkins Gilman, Kathleen Collins, Miranda July, Junot Diaz and Kazuo Ishiguro. The set texts will be used as the basis for workshop discussion and activities including close analysis of literary techniques. You will be encouraged to develop your own creative writing through a portfolio of on-going work and by working towards the completion of a finished piece of writing. You do not have to have studied Creative Writing before.

**Assessment: 100% coursework.**

<b>Texts up Close: Reading and Interpretation</b>	Code: 4HUM1116
<b>Semester A</b>	Credits: 15

This module aims to encourage and develop your enjoyment of the processes and practices of reading literary texts. It is also intended that this module help you transition from secondary education to university study and equip you with a strong foundation in some important skills needed throughout your university career: close textual analysis, independent learning, critical thinking, and advanced academic writing. The module aims to encourage you to think about literary genres and styles, as well as a range of approaches to literary criticism. Texts might include: Zadie Smith, *Swing Time* (a novel; 2016); Caryl Churchill, *Cloud Nine* (a play; 1978) and a selection of poetry. `Texts up

Close' will complement your work on other modules in the first year and prepare you for the next steps in your degree.

**Assessment: 100% coursework**

<b>Journeys and Quests: Literary Adventures</b>	Code: 4HUM1118
<b>Semester A</b>	Credits: 15

In this module, we start to examine one of the major plots in literary history: the journey or quest. From ancient Greek poems about mythic heroes, to the search for the Holy Grail, and recent stories about returning home, the quest narrative has been central to literary texts across time-periods and cultures. This module is interested in the narrative traditions, conventions and motifs of the quest, and we will pay close attention to literary form and content. We will also think how certain narratives are recycled and re-used by writers and film-makers. We will consider how ancient texts such as *The Odyssey* or *Beowulf* relate to more contemporary reinterpretations in films or novels such as Margaret Atwood's *The Penelopiad* (2005). Other texts for study might include Lucy Kirkwood's *Chimerica* (play; 2013), Charlotte Brontë's *Jane Eyre* (novel; 1847), *Spirited Away* (film; 2001) and *The Wizard of Oz* (film; 1939).

**Assessment: 100% coursework**

## Semester B

<b>Genre Fiction: Building Worlds</b>	Code: 4HUM1109
<b>Semester B</b>	Credits: 15

Building compelling and convincing worlds is important in all fiction, but it is particularly crucial in writing genre fiction. When writing genre (or popular) fiction, writers must be critically aware of both the history of the genre and current trends in publishing in order to make their own narratives distinctive and ultimately sell-able. This module will examine two popular genres (such as fantasy, crime, sci-fi or romance). Key questions of craft and motivation will be asked: how do contemporary writers play against the classics (such as Chandler or Hammett for crime)? How do you write a piece that fits in a genre and yet avoids cliché? How much can you diverge from the expected in genre fiction? What steps can be taken to build a complex world for your piece? Is plotting for genre fiction different than plotting for literary fiction? Authors studied may include Jonathan Letham, Raymond Chandler, Robin McKinley, Megan Abbott, Charlaine Harris or China Miéville.

**Assessment: 100% coursework**

<b>Writing for the Screen</b>	Code: 4HUM1115
<b>Semester B</b>	Credits: 15

Writing for the Screen is an intensive 12-week course designed to introduce you to drama at in your first year of study. You will be introduced to all the elements of dramatic writing - dramatic action, narrative, structure, plotting and writing perfect scene hooks. You will work practically in class, receiving weekly feedback on your work and developing your script to completion. You will also study craft texts and develop your skills in critical analysis. You will complete the course having written a 10-minute short film displaying an

understanding of the elements of dramatic writing. You should have previously studied the Semester A module Becoming a Writer.

**Assessment: 100% coursework**

<b>Make It New: Literary Tradition and Experimentation</b>	Code: 4HUM1117
<b>Semester B</b>	Credits: 15

This option module builds on your work in Semester A and focuses on the ways in which literary texts continue to undergo transformation. In studying examples from the three main genres—prose (novels), poetry, and drama—you will examine how texts either conform to, or break away from, literary conventions and traditions. The module emphasises material from the twentieth and twenty-first centuries to give you a sense of the writing around us now, but we will also look at some older ‘classic’ texts. We will seek to question how the ingredients of different genres—character, plot, and narration in the novel; dialogue and structure in drama; language, metre and rhyme in poetry, for example—are re-examined and questioned over time. Typical texts include Ali Smith, *How To Be Both* (novel; 2014); Michael Bartlett, *King Charles III* (play, 2014), Tony Harrison’s *V* (poem, 1985), and the Poetry of Protest (a selection of UK and US poetry 1950 to the present day).

**Assessment: 100% coursework**

## **Level 5**

### **Semester A**

<b>Writing for the Stage</b>	Code: 5HUM1094
<b>Semester A</b>	Credits: 15

Building on critical and practical skills developed at Level Four, this module continues the study of genre but also investigates writing as a collaborative process. Focusing on stage drama, we will analyse a selection of twentieth century and contemporary works. Theme-based workshops will explore character, dialogue, the world of the play, action, plot, narrative, and audience. We explore how the playwright evokes the ‘World of the Play’ through creation of the imaginary place, aspects of setting, music and props. Students will be expected to work collaboratively to workshop their own dramatic writing with a view to completing a short dramatic text.

**Assessment: 100% Coursework**

<b>Language and Imagination: The Art of the Poem</b>	Code: 5HUM1095
<b>Semester A</b>	Credits: 15

Building on previous work, this module will develop your knowledge and understanding of poetic craft and technique including voice, sound, patterns and shape, rhyme and rhythm, imagery and metaphor. You will develop your own creative writing through the use of exercises and create your own portfolio of poetry. You will be asked to practise reading and thinking about poems of many different styles and periods, for example, sonnets, villanelles and free verse. You will consider ways in which the material presentation of poetry is significant. For example, you might examine poetry that exists somewhere other than a printed page: written on a wall, as a film, as a performance.

**Assessment: 100% Coursework**

<b>Short Story Workshop</b>	Code: 5HUM1180
<b>Semester A</b>	Credits: 15

From flash-fiction to speculative fiction, and from neo-fairy tales to dirty realism, this module will deepen and expand the study of the short story begun at Level 4. Considering critically the demands and rewards of the form, key questions of craft and motivation will be asked: How do we plot a successful short story? When does a short story become a flash fiction? Why are short story writers often advised to 'arrive late; leave early'? We will read some of the best classic and new short fiction from the UK and around the world, using these stories as the basis for workshop discussion. You will develop your own creative writing through regular weekly practice and by working towards a portfolio of short fiction. Writers chosen for study will vary from year to year but might include Raymond Carver, Angela Carter, Junot Diaz, Chimamanda Ngozi Adichie, Colin Barrett, Margaret Atwood, Daniyal Mueenuddin.

**Assessment: 100% coursework**

**Semester B**

<b>Poetry, Prose and Publishing</b>	Code: 5HUM1149
<b>Semester B</b>	Credits: 15

This module will introduce you to the world of literary magazine and anthology publishing, considering both print and online publications. In groups, you will work towards planning your own publications and developing your editorial skills. Key questions of craft and motivation will be asked: what are the attributes of a successful publication? What useful selection criteria might an editor employ? Publications studied might include *Poetry Magazine*, *Granta*, *Ambit* and the *Paris Review*. You will also spend around half the course producing and workshopping your own creative work (prose or poetry) and learning to identify suitable outlets for publication.

**Assessment: 100% coursework**

<b>Real Stories Well Told</b>	Code: 5HUM2002
<b>Semester B</b>	Credits: 15

During this module, students will develop their understanding of the nature and markets of creative non-fiction. They will develop their ability to research, produce and develop their own creative non-fiction work, and their ability to critically evaluate and comment on their own work and the work of others. The course will be divided into sections, where the first section is an introduction to the form, the second is writing practice and the third section is workshop and review. The sections will be on a selection of the following range of forms: Food writing, Popular and Literary Biography, Memoir (Personal Recollection), Memoir (Recollection of other), Life writing (including diary, confessions and witnessing), Travel writing, Historical writing, Nature writing, and will include a consideration of the commercial market. Texts may include works by Amy Liptrot, Paul Kalanithi, Nan Shepherd, Ahmet Altan, Robert MacFarlane, Latifah and Peter Ackroyd, documentaries commissioned by Hugh Jackman or created by Werner Herzog, as well as magazines such as, the Waitrose and Sainsbury's Food Magazines, the Granta magazine and travel blogs, programmes and guides.

**Assessment: 100% coursework**

## **Level 6**

### **Semester A**

<b>Writing Serial Drama</b>	Code 6HUM1215
<b>Semester A</b>	Credits: 15

This module guides you through the practical demands of creating your own serial for television or online production. Choose to write your own 'Netflix' style series, continuing drama, or even your own online comedy. Learn how to construct a narrative for your own original series, write your pilot episode and create your own accompanying pitch document. The seminars will guide you through every stage of creating your drama/comedy, from creating compelling character arcs to completing a full series structure. Learn the industry demands for presenting and placing your work appropriately and review successful pitch and pilot docs. There will be four weeks of workshop to re-draft and edit your work ready to send out to production companies.

**Assessment: 100% coursework**

<b>Writing for Popular Fiction markets</b>	Code 6HUM1216
<b>Semester A</b>	Credits: 15

The module will explore a selection of different popular fiction genres (for example romance, historical, crime, fantasy, horror) looking at examples which illustrate the development of their specific market. The examples will be taken from book texts but also film and television in the various genres covered. You will learn how an analysis of the features and narratives used in these can be used to inform writing practice. Practice at writing for popular genres will be central to the module's syllabus which will practice and consider self and peer review within the delimited markets and genre tropes. You will be encouraged to contextualise your own work within the popular genres that we consider and gain awareness of its commercial positioning and opportunity. Authors whose work we explore typically may include Agatha Christie, Margaret Atwood, HG Wells, Audrey Niffenegger and Bram Stoker, TV shows may include Dexter, Game of Thrones and Poldark, and Films may include Doctor Zhivago, The Prestige, Blade Runner and Let the Right One In. Please note that all of these titles are indicative and subject to regular updating.

**Assessment: 100% coursework**

### **Semester B**

<b>Tell It Slant: Writing and Reality</b>	Code: 6SHE2045
<b>Semester A</b>	Credits: 15

Emily Dickinson wrote 'Tell all the truth, but tell it slant'. This module examines many aspects of writing from reality – the methods and reasons for doing so, the ethics involved, and whether or not it forms a 'fourth genre' of writing as has been posited by theorists such as Robert Root and Lee Gutkind. Degrees of 'truth' will be questioned: how much fiction can or should be introduced? Where does one draw the line between fiction and reality? Who has the right to draw this line?

**Assessment: 100% coursework**



# **English Language & Linguistics**

## **and**

# **English Language Teaching (ELT) Modules**

### **Overview**

<b>Module code</b>	<b>Module title</b>	<b>Semester</b>
4HUM1110	English Language in Use	A
4HUM1138	Investigating Language	A
4HUM1150	Introduction to English Linguistics 1	A
4HUM1152	Introduction to English Language Teaching (ELT)	A
4HUM0040	Language and Mind	B
4HUM1092	Communication, Interaction, Context (ELT)	B
4HUM1136	Language in the Media	B
4HUM1151	Introduction to English Linguistics 2	B
5HUM0356	Language and Species	A
5HUM0357	Language in Society	A
5HUM1034	Sounds of English	A
5HUM1116	Learning and Teaching Language 1 (ELT)	A
5HUM1172	Vocabulary	A
5HUM0331	Learning and Teaching Language 2 (ELT)	B
5HUM1076	Forensic Linguistics	B
5HUM1173	Toolkit for Linguistic Research	B
5HUM1174	English Grammar*	B
6HUM0239	Child Language & Communication	A
6HUM0246	Language Processing	A
6HUM1158	Global Englishes	A
6HUM1214	Syntax	A
6HUM0241	Clinical Linguistics	B
6HUM1020	Meaning and Context	B
6HUM1213	Communication and Cultures	B

\*Entry on to this module is subject to approval by the module leader on an individual basis.

## **Level 4**

### **Semester A**

<b>English Language in Use</b>	Code: 4HUM1110
<b>Semester A</b>	Credits: 15

The focus of this module is on the diversity of use of the English language. We all use English in different ways: our language varieties reflect who we are and the situation in which the language is being used. Sociolinguists often compare linguistic 'variables' to the

'standard' forms of English and we will explore Standard English and the issues it raises. Some linguistic forms are socially stigmatised and students are encouraged to reflect on their own attitudes to language. The diversity of use of the English language will be explored through various topics such as regional variation in English, pidgin and creole Englishes, World Englishes, variation in English over time, the use of slang English / street language and anti-language, language and ethnicity, and language and gender. Finally, we will look at the notion of situational English and will explore the use of English on the internet.

**Assessment: 100% coursework**

<b>Investigating Language</b>	Code: 4HUM1138
<b>Semester A</b>	Credits: 15

This module will give students on the English Language and Linguistics Programme the opportunity to develop a variety of skills necessary to be successful in their chosen modules and to thrive in a university environment. You will develop your skills of academic reading, writing, researching, analysing and communicating with others. The learning sessions are designed to foster a sense of community within the student cohort and, at the same time, develop each individual's communication skills whether that be when working in small groups or when giving oral presentations.

**Assessment: 80% coursework & 20% practical (group presentation)**

<b>Introduction to English Linguistics 1</b>	Code: 4HUM1150
<b>Semester A</b>	Credits: 15

This module introduces you to the fundamentals of English Linguistics. We will explore the origins of modern linguistics as a discipline and discuss core concepts of linguistic analysis, including, but not limited to, phonemes, morphemes and parts of speech. In this module you will be provided with the basic knowledge pertaining to different properties of language and how these are described, theorised and investigated. This module is taught in workshops and will give you ample opportunities to engage in hands-on practical tasks that will hone your knowledge and understanding of the core concepts of linguistics and equip you with the analytical skills so that you are able to apply them in different contexts across other modules in your studies of the subject of English Language and Linguistics.

**Assessment: 100% coursework**

<b>Introduction to English Language Teaching</b>	Code: 4HUM1152
<b>Semester A</b>	Credits: 15

This module will introduce you to the area of English Language Teaching, an application of English Language and Linguistics. Topics include: methodologies of ELT past and present, the lesson and classroom interaction, teaching vocabulary and grammar and teaching the four skills (i.e. speaking, writing, listening and reading).

**Assessment: 100% coursework**

## **Semester B**

<b>Language and Mind</b>	Code: 4HUM0040
<b>Semester B</b>	Credits: 15

The aim of this module is to enable you to gain an insight into the relation between language and mind. We start with a characterisation of communication systems and with a discussion in what ways human language differs from animal communication. In the light of studies that have tried to teach language to chimpanzees we further explore the question whether the ability for 'grammar' is unique in humans. We then look at particular brain structures that are important for language functions and what happens when these structures are affected by a stroke. We will also look at the question whether language influences the way we think. Children's acquisition of language and cases of language deprivation are other topics on this module. The notion of a 'critical period' in language acquisition will be applied to first and second language acquisition and we will conclude with a discussion of different approaches to language learning.

**Assessment: 100% coursework**

<b>Communication, Interaction, Context</b>	Code: 4HUM1092
<b>Semester B</b>	Credits: 15

The focus of this module is on "language in inter-action". It sets out to maximise awareness of the factors at play when we communicate with others. Language is used to 'do' things in communicative situations and we look at several theories that seek to explain how this is achieved, e.g. Grice's (1989) Theory of Cooperation and Politeness Theory (Brown & Levinson 1987). We also explore how we understand what someone is saying to us when much of the language we use is ambiguous, implied or figurative. Communication involves more than a code, and we explore the role of context, the knowledge we bring to conversations and the importance of 'Theory of Mind' in understanding what someone says to us. The first part of the module will be concerned with face to face communication, but in the second part, we will focus on communication through digital and social media.

**Assessment: 100% coursework**

<b>Language in the Media</b>	Code: 4HUM1136
<b>Semester B</b>	Credits: 15

In this module, you will develop a range of skills which will enable them to undertake the linguistic analysis of media taken from various sources, including new media sources such as digital media, social media/ online identity, multimodal communication, mobile communication; as well as other media genres such as films, T.V shows and music. You will develop the ability to approach the language in the media critically to understand the importance and powerful effect of the media in our society.

**Assessment: 100% coursework**

<b>Introduction to English Linguistics 2</b>	Code: 4HUM1151
<b>Semester B</b>	Credits: 15

This module introduces you to the fundamentals of English Linguistics and builds on 4HUM1150. We will discuss different approaches to grammatical and syntactical analysis and how meaning is theorised, constructed and analysed both on a lexical and text level. We will also explore language change, revisiting and expanding on some of the concepts introduced in 4HUM1150. Finally, we will explore how the fundamental concepts of linguistics are used in one or more areas of applied linguistics. The workshops for this

module will provide you with ample opportunities to put your newly gained knowledge into practice by applying it in various tasks.

**Assessment: 80% coursework & 20% practical (group presentation)**

## **Level 5**

### **Semester A**

<b>Language and Species</b>	5HUM0356
<b>Semester A</b>	Credits: 15

Research into the evolution of human communication has been controversial. Shortly after the publication of Darwin's masterpiece in 1859, the topic was banned by the London Philological Society. Recent advances in genetics, anthropology and cognitive science, however, have together resulted in renewed interest and more rigorous investigation and the birth of a new field. Evolutionary Linguistics is an interdisciplinary field which draws upon linguistics, evolutionary theory, biology, anthropology, primatology and psychology in order to answer three key questions: Why do we communicate? When did language evolve? What are the origins of language? In this module, students are first introduced to the basics of evolutionary theory before focusing on the questions raised above. Additional questions addressed include: How do other species communicate? Could Neanderthals speak? Can chimpanzees lie? Please note that the module contains material based on evolutionary theory and assumes evolution over creationism.

**Assessment: 100% Coursework**

<b>Language in Society</b>	5HUM0357
<b>Semester A</b>	Credits: 15

Sociolinguistics is the study of language in society. This module will introduce students to the major issues in sociolinguistics. We will start by addressing the relation between language and society and the nature of variation. We will address varieties of language use at the level of the group and the individual and explore three kinds of dialectal variation: regional, social and functional. We will consider how and why users vary their language according to different social settings as well as the social pressures that cause language change. Further topics to be studied include accents and dialects, language and ethnicity and language and gender. This module should appeal to anyone interested in the way language is used to signal identity and negotiate society.

**Assessment: 100% Coursework**

<b>Sounds of English</b>	5HUM1034
<b>Semester A</b>	Credits: 15

This module will offer students the chance to study the sounds of English at two levels: the surface level (phonetics) and the underlying mental level (phonology). We will start by looking at the physiological apparatus involved with the production of speech before examining in more detail how individual speech sounds are made (articulatory phonetics). We will also examine the physical properties of sound in speech (acoustic phonetics). We will then turn to the organisation of speech sounds at the underlying mental level. Here we

will identify the distinct 'sound concepts' of English and explore the various ways they each may be realised phonetically. We will then move on to analysing syllables before considering stress and intonation in English. The module offers students an important descriptive tool for further language study as well as essential knowledge for careers in areas such as speech and language therapy.

**Assessment: 100% Coursework**

<b>Learning and Teaching Language 1</b>	5HUM1116
<b>Semester A</b>	Credits: 15

This module is the first of two that look in some depth at issues in the learning and teaching of language, with special reference to English. In this module, more emphasis is laid on the learner and theories of second language development, and this is reversed in the second module. The module examines both naturalistic methods of learning and classroom learning, discussing the impact of and typical outcomes for the learner in each condition. It considers the work of contemporary theorists and examines factors such as the role of the L1, the different aspects of L2 knowledge and the interplay of variables that contribute to successful second language development.

**Assessment: 60% Coursework, 40% Practical**

<b>Vocabulary</b>	5HUM1172
<b>Semester A</b>	Credits: 15

In this module you will investigate different aspects of English vocabulary. In particular, we will look in detail at different ways in which words are defined, how they are formed, what they mean, and how they change over time. In addition, we will look at the use of corpora in the study of word meaning and word collocations by accessing different corpora via Sketch Engine. The module will also look at the way dictionaries are assembled, with special reference for example to the Oxford English Dictionary or the Collins Co-Build.

**Assessment: 100% Coursework**

## **Semester B**

<b>Learning and Teaching Language 2</b>	5HUM0331
<b>Semester B</b>	Credits: 15

This module is the second of two that look in some depth at issues in the learning and teaching of language, with special reference to English. In this module, more emphasis is laid on teaching. The module takes a broadly historical approach to language learning and teaching. The starting-off point will be a resume of the state of EFL as a result of the professionalization of teaching at the end of the C19 and the effects of the Reform Movement. Thereafter there will be examination of such trends and approaches as the grammar / translation 'method', behaviourism, the audio-lingual approach, the communicative approach, Krashen's input hypothesis, the Lexical approach and the Intercultural approach. Connections will be made in each case with the key concepts relating to language learners discussed in the preceding module. A final session looks at classroom generated research and at what teachers can hope to learn from it.

**Assessment: 100% Coursework**

<b>Forensic Linguistics</b>	5HUM1076
<b>Semester B</b>	Credits: 15

In this module we will be concerned with real examples of language use in legal contexts. Specifically, the module will first give an introduction to discourse analysis and then apply the methods of discourse analysis to Forensic Linguistics, the application of linguistics in order to understand conversation in legal contexts and establish authorship, authenticity and veracity in forensic texts. The talk and texts we will analyse will be taken from court proceedings, police interviews, witness statements, confessions, emergency calls, hate mail and suicide letters.

**Assessment: 100% Coursework**

<b>Toolkit for Linguistic Research</b>	5HUM1173
<b>Semester B</b>	Credits: 15

This module provides you with a broad overview of various research skills using software, and the theoretical and empirical issues involved in carrying out research using each type. We will focus on certain software tools used to store, code, and analyse language data, for example NVivo; Sketch Engine, CHILDES, Superlab and Eye-tracking Software. You are introduced to current research strategies used in English Language and will develop the IT skills required in order to code and analyse pre-existing, naturalistic, experimental and questionnaire data. Data archives and computer-based analysis programs as well as psycholinguistic experiments are explored. The module will prepare you for the kinds of work you will undertake at level 6, as well as for conducting a long or short project.

**Assessment: 100% Coursework**

<b>English Grammar</b>	5HUM1174
<b>Semester B</b>	Credits: 15

The module examines what grammar is and is not, and presents a detailed description of the grammar of English. It looks at the different word categories, constituent structure of sentences, grammatical functions and the structure of complex sentences and different sentence types. It aims at providing students with the knowledge necessary to conduct grammatical analyses.

**Assessment: 100% Coursework**

## **Level 6**

### **Semester A**

<b>Child Language and Communication</b>	6HUM0239
<b>Semester A</b>	Credits: 15

This module provides a detailed investigation of how children acquire their first language and the theories that seek to explain the process. We will look at child language from the pre-linguistic stage through to the acquisition of words, morpho-syntax and inflections. You will also explore the relation between language and cognitive development, as well as the

acquisition of communication skills. These topics will be considered for both monolingual and bilingual children.

**Assessment: 100% coursework**

<b>Language Processing</b>	6HUM0246
<b>Semester A</b>	Credits: 15

This module deals with language processing- the range of mental processes humans employ when using language in any way. Specific topics include the mental lexicon- how we store and subsequently access words in the mind, language production and comprehension.

**Assessment: 100% coursework**

<b>Global Englishes</b>	6HUM1158
<b>Semester A</b>	Credits: 15

This module will focus on the global spread of the English language, which is no longer used only by native speakers but increasingly by speakers from diverse linguistic and cultural backgrounds. Despite these changes, the native speaker continues to dominate in English Language Teaching. This module will explore various issues in the spread of English, including: the influence of other languages on English; the rise, standardisation, ideology and ownership of English; varieties of English across the world (including 'New Englishes', English as a Lingua Franca, pidgins & creoles); attitudes towards varieties of English and the pedagogical implications of these issues for English Language Teaching in the context of Global Englishes.

**Assessment: 100% coursework**

<b>Syntax</b>	6HUM1214
<b>Semester A</b>	Credits: 15

In 1958 Noam Chomsky published the book 'Syntactic Structures' which revolutionised the way in which we do Linguistics. In this module you will be introduced to a generative syntactic theory which has grown out of Chomsky's approach to Linguistics. You will learn what principles and mechanisms are proposed to account for the grammatically well-formed sentences of English and analyse the structure of sentences using this theory. We'll look at range of language puzzles and see how the theory attempts to explain these, for example why it is okay to say 'What did Mary claim that Peter did?' (cf. Mary claimed that Peter lied) but we can't say 'What did Mary make the claim that Peter did?'(cf. Mary made the claim that Peter lied), even though the sentences mean virtually the same thing and we can understand them both.

**Assessment: 100% coursework**

## **Semester B**

<b>Clinical Linguistics</b>	6HUM0241
<b>Semester B</b>	Credits: 15

This module examines the effects of developmental and acquired disorders of language and/or communication on the acquisition of the language system, presenting different kinds of linguistic disorder in an attempt to explore the nature of language and communication. Topics include phonological disability, stuttering, dementia, pragmatic difficulties, grammatical disorders, etc.

**Assessment: 100% coursework**

<b>Meaning and Context</b>	6HUM1020
<b>Semester B</b>	Credits: 15

This module is concerned with meaning in language and communication. It introduces to different types of meaning and different theoretical approaches to studying meaning in the philosophy of language and linguistics. A key issue will be the distinction between semantics and pragmatics, where the boundary between them lies, and the way in which the two realms interact in the communication of meaning.

**Assessment: 100% coursework**

<b>Communication &amp; Cultures</b>	6HUM1213
<b>Semester B</b>	Credits: 15

In this module we will look at the nature of culture as well as some of the relationships between language and culture. You will be given an opportunity to bring to the surface some of your personal/social cultural assumptions and working beliefs, and to see how they map onto those of other cultures. The module also aims to:

- provide you with an introduction to key issues and concepts in the study of language and intercultural communication
- foster your awareness of your own and others' cultural identities
- and enable you to engage in depth with at least one national culture that contrasts with your own.

**Assessment: 100% coursework**



# English Literature

## Overview

Module code	Module title	Semester
4HUM1116	Texts Up Close: Reading and Interpretation	A
4HUM1118	Journeys and Quests: Adventures in Literature	A
4HUM1130	Shakespeare Reframed	A
4HUM1141	Romantic Origins & Gothic Afterlives	A
4HUM1117	Make It New: Literary Tradition and Experimentation	B
4HUM1119	Border Crossings: Modern Literature from around the World	B
4HUM1131	Identity and Contemporary Writing	B
4HUM1140	American Voices: Introduction to US Literature and Culture	B
5HUM1019	Ways of Reading: Literature and Theory	A
5HUM1118	Age of Transition: the Victorians and Modernity	A
5HUM1133	Revisiting the Renaissance	A
5HUM2001	Twentieth-Century US Literature and Culture	A
5HUM0131	Studies in Twentieth Century Literature, 1900-1945	B
5HUM0338	American Literature to 1900	B
5HUM1091	Images of Contemporary Society: British Literature and the Politics of Identity	B
5HUM1128	A Nation of Readers: British Identity and Enlightenment Culture	B
6HUM0228	Eighteenth Century Bodies	A
6HUM1031	Texts and Screens: Studies in Literary Adaptation	A
6HUM1101	Generation Dead: Young Adult Fiction and the Gothic	A
6HUM1151	Twenty-first Century American Writing	A
6HUM0320	Between the Acts: Late Victorian and Edwardian Literature 1890-1920	B
6HUM0362	Children's Literature: Growing up in Books	B
6HUM1056	African-American Literature	B
6HUM1155	Euro-Crime on Page and Screen	B

## Level 4

### Semester A

<b>Texts up Close: Reading and Interpretation.</b>	Code: 4HUM1116
<b>Semester A</b>	Credits: 15

This core module aims to encourage and develop your enjoyment of the processes and practices of reading literary texts. It is also intended that this module help you transition from secondary education to university study and equip you with a strong foundation in

some important skills needed throughout your university career: close textual analysis, independent learning, critical thinking, and advanced academic writing. The module aims to encourage you to think about literary genres and styles, as well as a range of approaches to literary criticism. This year's texts are: Zadie Smith, *Swing Time* (a novel; 2016); Caryl Churchill, *Cloud Nine* (a play; 1978) and a selection of poetry. 'Texts up Close' will complement your work on other modules in the first year, and prepare you for the next steps in your degree.

**Assessment: 100% coursework**

<b>Journeys and Quests: Literary Adventures</b>	Code: 4HUM1118
<b>Semester A</b>	Credits: 15

In this module, we start to examine one of the major plots in literary history: the journey or quest. From ancient Greek poems about mythic heroes, to the search for the Holy Grail, and recent stories about returning home, the quest narrative has been central to literary texts across time-periods and cultures. This module is interested in the narrative traditions, conventions and motifs of the quest, and we will pay close attention to literary form and content. We will also think how certain narratives are recycled and re-used by writers and film-makers. We will consider how ancient texts such as *The Odyssey* or *Beowulf* relate to more contemporary reinterpretations in films or novels such as Margaret Atwood's *The Penelopiad* (2005). Other texts for study include Lucy Kirkwood's *Chimerica* (play; 2013), Charlotte Brontë's *Jane Eyre* (novel; 1847), *Spirited Away* (film; 2001) and *The Wizard of Oz* (film; 1939).

**Assessment: 100% coursework**

<b>Romantic Origins and Gothic Afterlives</b>	Code: 4HUM1141
<b>Semester A</b>	Credits: 15

This module interrogates Romanticism's intersection with the Gothic in an era of revolution, innovation and social change. It explores a number of themes around innocence and experience, liberty and enslavement, terror and romance, together with new ways of thinking about the world, through theories of the sublime and the picturesque. The emphasis on origins invites us to investigate the development of genres and modes of writing from Romantic fragments to revolutionary feminist essays, fairy tale narratives and Gothic romances, and to give special prominence to childhood. We interrogate a range of narratives that focus on the peculiar responsiveness of children to nature and the revolutionary promise of the child. We also investigate childhood as a less than idealised state: tales of primitives, 'savages', feral children, and 'monsters'. The module will conclude with an exploration of the dark 'other' of the beautiful Romantic child through the Gothic afterlife of Frankenstein's creature.

**Assessment: 100% coursework.**

<b>Shakespeare Reframed</b>	Code: 4HUM1130
<b>Semester A</b>	Credits: 15

The work of William Shakespeare needs no introduction. Proof of its enduring appeal comes from the multiple times his plays have been adapted for film or television or repurposed for comic books and fictional retellings. This module will introduce you to a diverse range of Shakespearean drama and explores some key adaptations, allowing you

to develop close-reading skills and an understanding of how contemporary concerns are reflected in adapted versions. The set texts will vary each year, but might, for example, include a comedy, a tragedy and a history or problem play. Each one will be paired with a twentieth- or twenty-first century adaptation. These may be fictional treatments, film or television versions. By increasing your confidence in analysing Shakespeare's plays and understanding the process of adaptation for different mediums, this module provides a good springboard for further study at levels 5 and 6 of Renaissance texts and screen adaptations.

**Assessment: 100% coursework.**

## Semester B

<b>Make It New: Literary Tradition and Experimentation</b>	Code: 4HUM1117
<b>Semester B</b>	Credits: 15

This module builds on your work in Semester A and focuses on the ways in which literary texts continue to undergo transformation. In studying examples from the three main genres—prose (novels), poetry, and drama—you will examine how texts either conform to, or break away from, literary conventions and traditions. The module emphasises material from the twentieth and twenty-first centuries to give you a sense of the writing around us now, but we will also look at some older 'classic' texts. We will seek to question how the ingredients of different genres—character, plot, and narration in the novel; dialogue and structure in drama; language, metre and rhyme in poetry, for example—are re-examined and questioned over time. Typical texts include Ali Smith, *How To Be Both* (novel; 2014); Michael Bartlett, *King Charles III* (play, 2014), Tony Harrison's *V* (poem, 1985), and the Poetry of Protest (a selection of UK and US poetry 1950 to the present day).

**Assessment: 100% coursework**

<b>Border Crossings: Modern Literature from around the World</b>	Code: 4HUM1119
<b>Semester B</b>	Credits: 15

This module focuses on literary texts from around the world. You will explore texts from a diverse range of countries and cultures (either written in English, or translated into English), helping you to think of 'English Literature' as more than just writing produced in Britain. You will study a selection of significant international works that have sparked particular debate or represent literary innovation. We will discuss themes such as: identity; belonging; migration; heritage; diaspora; indigeneity; and environment. The module will build on the work done in Semester A, continuing to help you develop ways of comparing and analysing different texts and their contexts. We will read works from countries as varied as Guyana, Nigeria, Jamaica and Iran. These will include novels, poems and films.

**Assessment: 100% coursework.**

<b>Identity and Contemporary Writing</b>	Code: 4HUM1131
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<b>Semester B</b>	Credits: 15
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This creative and critical module explores a range of contemporary poetry and prose about identity. Broadly, the module examines material written in the late-twentieth and twenty-first century about identity positions, from race and gender, to sexuality, dis/ability, class and so on. We will consider, both creatively and critically, how one writes about one's own life, whether marginal or otherwise. You will think about these concerns as both creative writers and literary scholars: you will be analysing poetry and prose as well as writing in these forms on a fortnightly basis. Each critical week, exploring a topic, theme or author, will be followed by a creative week, where you put into practice the things you've learned. In all, this module helps develop you as both a writer and a scholar of contemporary literature. Writers studied may include: Emily Berry, Danez Smith, Justin Torres, Mary Jean Chan, Andrew McMillan, Claudia Rankine, and others.

**Assessment: 100% coursework.**

<b>American Voices: Introduction to US Literature and Culture</b>	Code: 4HUM1140
<b>Semester B</b>	Credits: 15

This module will introduce you to some key works of US literature, from the founding of the nation until the present day, and explore how they intersect with important aspects of American history, culture and society. We will study works in a range of forms and genres, from varied historical moments, developing your understanding of recurring motifs in American culture and your skills of critical analysis. The module will suggest different ways of conceptualising -- and making connections between -- alternative literary interpretations of the American experience. These approaches may be thematic (e.g. revolution, modernity, isolation), stylistic (e.g. Gothic, realism, naturalism) or spatial (e.g. city, plantation, frontier, small town). The module will lay the foundations for the more in-depth, period-based study of American literature at Level 5 and 6 by giving you a sense of the dazzling diversity of American writing over the last two centuries and more. **Assessment: 100% coursework.**

## Level 5

### **Semester A**

<b>Ways of Reading: Literature and Theory</b>	Code: 5HUM1019
<b>Semester A</b>	Credits: 15

Ways of Reading is an introduction to literary critical approaches which call into question apparently commonsense interpretative concepts such as 'intention', the 'author' and 'character'. The module will offer a survey of twentieth-century trends in critical thinking about literature, including Marxism, psychoanalysis and feminism, together with later developments such as deconstruction and Postmodernism. The emphasis will be on learning to apply concepts which are characteristic of these approaches within the context of your own critical writing about literature.

**Assessment: 100% coursework**

<b>An Age of Transition: The Victorians and Modernity</b>	Code: 5HUM1118
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<b>Semester A</b>	Credits: 15
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The Victorians recognized their own period (1837-1901) as a time of extremely rapid social change - an "age of transition". In this module, we will study representative Victorian genres (novels, poems, plays, journalism), which respond to this sense of upheaval and the emergence of the modern world. Against this, we will read novels by writers working today who choose to set their work in the Victorian period. These so-called "neo-Victorian" novels re-write the Victorians from the perspective of our 21st century. They also ask us to reflect on our own preconceptions about the Victorian period and our sense of living in a more "enlightened" society. Texts for study will thus typically include examples of Victorian writing (Charles Dickens, Oscar Wilde, Mary Braddon) but also recent bestsellers by writers such as Sarah Waters, John Fowles, Peter Carey and A.S. Byatt and films such as *Wilde* (1997) which present the Victorians in a different light.

**Assessment: 100% Coursework**

<b>Revisiting the Renaissance</b>	Code: 5HUM1133
<b>Semester A</b>	Credits: 15

This module takes a historicist approach to British literature first published between 1550 and 1642 and is designed to extend your ongoing development of close-reading and analytical skills in relation to many key cultural themes during this turbulent period of history, including power and political authority, national identity, class hierarchies, print culture, gender and sexuality, and religion. Texts include plays by Shakespeare, Marlowe, and Middleton and Dekker, poetry by Wyatt, Sidney, Spenser and Donne as well as lesser-known female Renaissance authors such as Whitney, Wroth and Lanyer. Prose works such as Sir Thomas More's 'Utopia' and the Tilbury speech of Queen Elizabeth I will also be considered. We will therefore be looking at both the work of writers whose works are often identified within the 'canon' of 'great' English literature as well as others who have, until more recently, often been excluded from literary histories.

**Assessment: 100% coursework**

<b>Twentieth Century US Literature and Culture</b>	Code: 5HUM2001
<b>Semester A</b>	Credits: 15

This module will survey twentieth-century literature and culture from the United States. We will investigate key texts (literature, film, visual culture) from the period alongside historical and cultural contexts, and theoretical frameworks. Among other things, we will discuss: the broad movement in US culture from realism modernism to postmodernism and beyond; the impact of events like the World Wars and the Depression as well as legacies of slavery and indigenous removal; and also the more general notion of the 'American Century'. By examining a range of diverse texts, we will think about race, gender, sexuality, disability and other identity positions against the backdrop of US cultural history. Possible authors studied: Nella Larsen, Toni Morrison, Louise Erdrich, Tony Kushner, William Faulkner; possible artists studied: Mark Rothko, Carrie Mae Weems; possible filmmakers studied: Victor Fleming, Julie Dash, Spike Lee.

**Assessment: 100% coursework**

## Semester B

<b>Studies in 20<sup>th</sup>-Century Literature</b>	Code: 5HUM0131
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<b>Semester B</b>	Credits: 15
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Building on the study of narrative begun at Level 4 this course will examine some key texts published in the period 1900-1945 and offer an historical and theoretical framework in which the set texts can be read. A central part of the course will be the attempt to explain the literary developments of the period by reference to a central concept in twentieth-century cultural history: Modernism. The course will make clear that the chronological division indicated here does not imply that all texts of this period can be called 'Modernist'. As students will be invited to consider, this is simply a convenient label whose meaning is itself a source of controversy and debate. Attention will also be given to such common thematic motifs such as urban ambience, the 'presence of the past', social class and sexual politics. The writers studied on the course will vary from year to year but are likely to include such key figures as Virginia Woolf, May Sinclair, Jean Rhys, James Joyce and T.S. Eliot.

**Assessment: 100% coursework**

<b>American Literature to 1900</b>	Code: 5HUM0338
<b>Semester B</b>	Credits: 15

This module will trace the development of American literature from the colonial period through to 1900, examining texts from multiple genres (autobiography, captivity narrative, political propaganda, novel, poetry, short story). It will examine how writers responded to the American environment and sociopolitical events to create a distinctively American literary tradition. Attention will be paid to issues such as New England Puritanism; the treatment of Native Americans; slavery; the War of Independence; America's relationship with England; Manifest Destiny, expansionism and the frontier; transcendentalism; the Civil War; industrialization and the growth of the city; gender and sexuality. Authors who may be studied include: Mary Rowlandson, Phyllis Wheatley, Benjamin Franklin, Thomas Jefferson, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, Edgar Allan Poe, Harriet Jacobs, Nathaniel Hawthorne, Herman Melville, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Henry James, Emily Dickinson, Mark Twain, Edith Wharton, Stephen Crane, Sarah Orne Jewett.

**Assessment: 100% coursework**

<b>Images of Contemporary Society: British Literature and the Politics of Identity</b>	Code: 5HUM1091
<b>Semester B</b>	Credits: 15

Drawing on a wide variety of writing produced since the Second World War, this module focuses on the changing situations of both writers and readers of British fiction. At the centre of the module will be an examination of realism in post-war writing through the texts of a wide range of authors. Students will be asked to consider the cultural representations of the period as they are evinced in fiction, drama, and poetry including those of the late 1950s and early 1960s, a time of unprecedented change in British Society. The module provides examples of this writing by investigating such authors as Sam Selvon, Pat Barker, Alan Sillitoe, Tony Harrison and Jeanette Winterson, Zadie Smith, Irving Welsh and Kazuo Ishiguro. As well as considering the ways in which the set texts deal with such issues as class antagonisms, race and ethnicity, masculinity and femininity and differing sexualities, students will be invited to consider the extent to which the set texts can be seen to be representative of contemporary society.

**Assessment: 100% Coursework**

<b>A Nation of Readers</b>	Code: 5HUM1128
<b>Semester B</b>	Credits: 15

This module focuses on British literature first published between 1642 and 1740. It is designed to build on the close-reading and analytical skills developed at Level One but also considers many key cultural themes during this turbulent period of history, including power and political authority, national identity, class hierarchies, print culture, gender and sexuality, and religion. Texts include poetry by Andrew Marvell, John Milton, John Gay, Alexander Pope and Jonathan Swift as well as lesser-known female authors such as Lady Mary Chudleigh and Lady Mary Wortley Montagu. Prose works such as Aphra Behn's 'Oroonoko' and Daniel Defoe's 'Moll Flanders' will also be considered as well as drama such as Susannah Centlivre's play 'The Basset Table'. We will therefore be looking at both the work of writers whose works are often identified within the 'canon' of 'great' English literature as well as others who have, until more recently, often been excluded from literary histories.

**Assessment: 100% coursework**

## Level 6

### Semester A

<b>Eighteenth-Century Bodies</b>	Code: 6HUM0228
<b>Semester A</b>	Credits: 15

This module explores the myriad ways in which the metaphor of 'the body' informs our cultural understanding of the long eighteenth century (1660-1800) and its intertwining concerns with notions of power, class, gender, nation, and ethnicity. Across a broad range of textual materials--plays, poems, novels, non-fiction and satire--this module will pay close attention to the historical moment in which texts were written while focusing on how changing notions of 'the body' – as a sexual, gendered, rational, political, or economic entity – shifts our perception of how those texts generate meaning. We will be reading a variety of materials in this module, including Restoration comedy by William Congreve, the fascinating autobiography of Olaudah Equiano (a former slave), poetry by John Wilmot (the Earl of Rochester) and Aphra Behn, the complex political satire of Swift's *Gulliver's Travels*, Defoe's *Journal of the Plague Year* and a range of poetry, prose works, and philosophical treatises by authors including Mary Astell and Mary Wollstonecraft.

**Assessment: 100% coursework**

<b>Texts and Screens: Studies in Literary Adaptation</b>	Code: 6HUM1031
<b>Semester A</b>	Credits: 15

In this module we will investigate some of the processes involved in adapting written texts to the screen. We will 'read' a range of filmic adaptations of 'classic' and 'popular' novels and plays by film-makers working in a variety of traditions - from the Hollywood studio system of the 1940s to the British 'New Wave' of the 1960s and to Hollywood in the 1980s. We will consider some of the factors which make particular adaptations what they are, including cultural and historical influences, the director as 'auteur'; the effect of 'star' power, as well as the vexed issue of 'fidelity' and its relative insignificance in discussing the novel-as-film.

**Assessment: 80% coursework, 20% practical**

<b>Generation Dead: Young Adult Fiction &amp; the Gothic</b>	Code: 6HUM1101
<b>Semester A</b>	Credits: 15

All over the country in the world of young adult fiction teenagers who die aren't staying dead. This module will interrogate the new high school gothic, exploring the representation of the undead or living dead (werewolves, vampires and zombies) in dark or paranormal romance. Themes range from gothic romance in *Twilight* to the representation of the sympathetic zombie in *Generation Dead* and Isaac Marion's *Warm Bodies*. We'll also look at the folklore inspired fictions of Marcus Sedgwick and Julie Kagawa. Y.A.F. has attracted some of the most gifted writers who use their novels as a means of confronting death or discrimination or to engage with faith and embrace the enduring power of love. We will investigate some of these undead themes together with the representation of otherness, contemporary gothic, and intertextuality in YA fiction. The ethics of writing for young adults will also be considered, together with issues surrounding the sexualisation of early teens, the notion of free will, damnation and redemption, the effects of prejudice and the politics of difference.

**Assessment 100% coursework**

<b>Twenty-first Century American Writing</b>	Code: 6HUM1151
<b>Semester A</b>	Credits: 15

This module will survey contemporary American literature from the twenty-first century. We will investigate key literary texts and cultural movements from the period alongside historical contexts and new theoretical frameworks. Examining works of narrative, drama and poetry, we will look at a variety of textual strategies that contemporary authors use to investigate the contemporary world. Structured through six key themes—including 9/11, the transcultural, sexuality and race—the module will provide students with the change to explore new and diverse literary material that attempts to explore America in today's "globalized" world. Texts studied will vary but typically will include novels (Philip Roth's *The Human Stain*), poetry (Claudia Rankine's *Citizen*) and drama (Moises Kaufman's *The Laramie Project*).

**Assessment: 100% coursework****Semester B**

<b>Between the Acts: Late Victorian and Edwardian Literature 1890-1920</b>	Code: 6HUM0320
<b>Semester B</b>	Credits: 15

This module studies texts written between 1890 and 1920 in order to consider the period of transition between the end of the Victorian age and the end of the First World War. Students will be invited to consider ways in which the set texts challenge 'Victorian' ideas of stability and respectability as well as their engagement with such concepts as heroism, the 'monstrous', suburbia, marriage and sexuality, trauma, class and nationhood. The



texts studied will include a range of different genres and styles, from the so-called 'problem play' of the 1890s and 1900s, to the horror story; from the best-selling exotic romance to the literature of World War One. Authors studied may include Bram Stoker, Oscar Wilde, Elizabeth Robbins, E.M. Forster, Ford Madox Ford, Rebecca West, Henry James, Elinor Glyn and Rudyard Kipling.

**Assessment: 100% Coursework**

<b>Children's Literature: Growing Up in Books</b>	Code: 6HUM0362
<b>Semester B</b>	Credits: 15

This module critically analyses works of children's literature published since 1950. Primary texts will range from picture books designed for very young children to works of 'cross-over fiction' which aim to bridge the gap between the child and the adult reader. This will enable us to consider the ways in which children's literature works on the page and in culture to mediate and interpret the process of 'growing up' in modern society. We will engage in close critical analysis of the primary material (considering, for example, questions of genre, narrative conventions and the relationship between words and illustrations) – and this will be linked at every stage to a consideration of the ways in which literature for children interacts with wider cultural and historical contexts. You will be expected to engage with key theoretical and critical debates around children's literature.

**Assessment: 100% Coursework**

<b>African-American Literature</b>	Code: 6HUM1056
<b>Semester B</b>	Credits: 15

This module will introduce you to some key works of African-American literature, from the late nineteenth century to the present day. You will study a range of genres, including fiction, poetry, drama, autobiography, and nonfiction. We will trace how a unique African-American literary voice relates to a number of important modes of expression: oral culture, 'signifying', folklore, the visual arts, and music (including spirituals, blues, jazz, work songs, gospel, and hip hop). We will identify several key themes and preoccupations in the work of African-American writers: freedom, identity, mobility (both geographical and social), and self-expression, amongst others. These will be mapped against historical events and developments, including slavery and abolition, segregation and Jim Crow laws, the Great Migration, the Harlem Renaissance, the Civil Rights movement, the feminist movement, and the election of Barack Obama as President. We will also explore how issues of gender, sexuality, and class specifically inform these works.

**Assessment: 100% Coursework**

<b>Euro-Crime on Page and Screen</b>	Code: 6HUM1155
<b>Semester B</b>	Credits: 15

The twenty-first century has seen a resurgence of interest in crime fiction, films and television dramas ranging from renewed interest in the "who-dunnits" of Agatha Christie to the more explicit violence of contemporary "Nordic Noir". This module invites you to examine examples of European crime writing and films beginning with the popularity of detective fiction in the early 1900s before looking at how successive European writers and film/programme makers have modified the form to suit their times, often using the crime at the centre of their narratives as a jumping off point for exploring questions of national and cultural identities. The written and filmed texts studied will take us to different European

countries. Typical examples include, but are not limited to, stories from Britain's "Golden Age" (1920s and 1930s), novels and film adaptations of work by Georges Simenon (*Inspector Maigret*, France), Arnaldur Indriðason (*Detective Erlendur*, Iceland), Stieg Larsson (*The Girl with the Dragon Tattoo*, Sweden), and Andrea Camilleri and Giancarlo de Cataldo (*Inspector Montalbano* and *Romanze Criminale*, Italy). Works will be read in translation.

**Assessment: 100% coursework**

## **History Modules**

### Overview

<b>Module code</b>	<b>Module title</b>	<b>Semester</b>
4SHE2019	Imperial Trade and Global Connections 1600-2001	A
4SHE2020	History on the Page, Stage, and Screen	A
4SHE2018	The American Century, 1900-2000	A
4HUM1147	Historian's Toolkit	A
4SHE2017	Faith, Magic and Medicine 1500-1800	B
4SHE2023	Revolution, Riots and Social Justice 1776-Present	B
4SHE2021	Global Gender history	B
4SHE2024	Africa and The World, 1500-1850	B
5HUM0286	Propaganda in 20th century War and Politics A	A
5HUM1160	Nation and Identity: Newly Independent States in Inter-war Europe, 1918-1939	A
5HUM1165	Postcards from the Empire: Experiences of British Imperialism	A
5HUM1166	Maladies and Medicine in Early Modern Europe	A
5HUM1158	Hearth & Heart: Family Life in the Long Eighteenth-Century	A
5HUM1161	Making a Historical Documentary	B
5HUM1167	Crime and Society in England, 1550-1750	B
5HUM1169	The Age of the Cold War, 1945-1991	B
6HUM1202	Everyday Lives: An Intimate History of Twentieth Century Women	A
6HUM1206	Witch-Bottles to Wishing-Wells: The Material Culture of Everyday Ritual	A
6HUM1220	Sinners, Scoundrels & Deviants: Non-Conformity in the Atlantic World	A
6HUM2004	The Middle East in turmoil: The Arab-Israeli Conflict since 1948	A
6HUM1099	Bodies and Sexuality in the Early Modern Period A	B
6HUM1183	Italy and Fascism	B
6HUM1200	Popular Protest, Riot and Reform in Britain, 1760-1848 B	B
6SHE2013	Delivering British Justice? Law in the British Empire, 1760-1965	B

### **Level 4**

#### **Semester A**

<b>Cashing in: Traders and Consumers, 1600-2001</b>	Code: 4HUM1100
<b>Semester A</b>	Credits: 15

International trade has a significant impact on the way we live. The food we eat, the clothes we wear, the gadgets we use and the services we rely on are often created in distant places and delivered to us through complex trading networks. This module will introduce you to the long history of global trade and consumption. We will consider how the desire for foreign commodities helped transform economies, politics and cultures around the world. We will explore the lives of the traders who supplied the goods and seek to understand the desires of the consumers who demanded foreign luxuries. We will also see the impact that consumption in one country has on lives in other places acknowledging the Africans who, as enslaved people, were turned into commodities, the farmers forced into the production of cash crops, and the workers expected to toil in sweatshops to produce cheap goods for multinational corporations.

**Assessment: 100% coursework**

<b>History on the Page, Stage, and Screen</b>	Code: 4SHE2020
<b>Semester A</b>	Credits: 15

From Shakespeare's retellings of the Plantagenet and Tudor past to the enormously popular Bridgeton television series and novels historical events, people, and scenarios dominate our cultural landscape. They are presented in novels, on television, on film, and on the stage. The past is the source of inspiration for societies around the world. Writers use it as the setting for their stories; governments use it to justify their policies; businesses use it to sell their products or services. This module explores how history is represented in popular culture and provides students with an understanding of how historians are involved in shaping these depictions. It asks students to question the extent to which contemporary depictions tell us more about our own times than about the past and to consider the extent to which popular representations of the past connect with debates amongst academic historians.

**Assessment: 100% coursework**

<b>Leisure and Lifestyle: 20<sup>th</sup> Century American Music, Sport and Entertainment</b>	Code: 4HUM1146
<b>Semester A</b>	Credits: 15

The influence of the American lifestyle extends far beyond the country's borders, and this module encourages you to reflect on the historical roots of often-familiar elements of American culture. By focusing on selected moments in twentieth century American music, sport and entertainment, we will consider the historical processes that shaped the continent's social and cultural history. Building on this, we will also examine how and why the country's cultural identity has been internationally transmitted and how it has been received. Each week you will learn to connect a specific individual, event or movement to broader historical issues through the use of video, texts, images, and song.

**Assessment: 100% coursework**

<b>The Historian's Toolkit</b>	Code: 4HUM1147
<b>Semester A</b>	Credits: 15

This module provides you with the 'toolkit' of the historical profession. It supports the transition from secondary education, and those returning to education, by teaching you the history skills needed at university, in a hands-on and relevant way. You will learn about

the historical development of the discipline, explore the ways historians interpret a wide range of sources, and develop your essay writing skills.

**Assessment: 100% coursework**

## Semester B

<b>Faith, Magic and Medicine, 1500-1800</b>	Code: 4SHE2017
<b>Semester B</b>	Credits:15

Many of the debates that define the making of our modern era were concerned with the relationships between religion, science, magic, and medicine. This module begins by exploring the early modern ideas and practices that shaped people's understanding of the natural and supernatural world in Protestant England and Catholic Europe, and also how these influenced European colonial views of the religions and rituals of other cultures. The module will question how events like the witch trials affected peoples' medical, magical, and theological 'world view', and challenge students to consider the extent to which the Reformation and Enlightenment transformed health, faith, and beliefs in everyday life.

**Assessment: 100% coursework**

<b>The Fight for Rights: Freedom and Oppression, 1790s-1990s</b>	Code: HUM1142
<b>Semester B</b>	Credits: 15

This module takes you through 200 years of national and global conflicts over people's rights, and the complex history of the recognition of human rights. Taking a 'history from below' approach, this module will give you critical thinking skills in understanding how global change affects individuals and different communities, and how different social movements fought for rights, including women, sexuality, race and disability. You will investigate the impact of revolutions and new ideas in inspiring different groups across the world to challenge and defend their social, political and economic rights.

**Assessment: 100% coursework**

<b>Global Gender history</b>	Code: 4SHE2021
<b>Semester B</b>	Credits: 15

Gender shaped the lives of people around the world between 1550 and 1850. From the cradle to the grave, gender played a major role in determining how societies understood the 'proper' places of women and men. Taking a global approach, you will chart similarities and differences in the experiences of persons who lived, loved, and worked in places as varied as Britain, China, France, Ireland, the Low Countries, North America, Latin America, Spain, and Sweden. Close attention will be paid to how local factors, like race, religion, and labour status, further refined and defined the gendered lives of individuals. The module begins by introducing you to gender history as both historical field and approach, before moving on to consider the different types of primary sources that enable us to access the gendered intimacies of everyday life. Possible topics may include: Crime, Marriage, Piracy, Reproduction, Sexuality, War, and Work.

**Assessment: 100% coursework**

<b>Africa and the World, 1450-1850</b>	Code: 4HUM1149
<b>Semester B</b>	Credits: 15

The history of Africa is rich and varied but has all too often been viewed through European lenses of prejudice and self-interest; such perspectives shaped by the experiences of Africa's slave trades and of colonisation. This module explores the history of Africa and its peoples from early settlement to the mid-nineteenth century, and, taking an African perspective, how Africa and Africans encountered and engaged with the people, culture and religions of the wider world. The module will explore how contact with the nations and peoples of Europe, Asia and America forged new political institutions and global trade networks, changed religious practices and social conventions, and drew Africans – willingly and unwillingly – into a global diaspora.

**Assessment: 80% coursework, 20% practical**

## Level 5

### Semester A

<b>Propaganda in Twentieth-Century War and Policy</b>	Code: 5HUM0286
<b>Semester A</b>	Credits: 15

This broad survey module will encourage students to connect the development of mass communications with domestic and international politics in the twentieth century. Time will be spent on defining public opinion, censorship and propaganda; on examining propaganda channels and techniques; and, on analysing and measuring propaganda effects. Emphasis will be placed on Britain's pioneering role in the new world communications network via its empire, and on the importance attached to the First World War in changing the face of propaganda. A variety of sources, including film, will be used to assess the increasing sophistication of political persuasion thereafter. Particular attention will be paid to Hitler's Germany, Stalin's Russia and the international conflicts in Vietnam in the 1960s and the Middle East in the 1990s. Seminars will involve group work centred on core interpretative texts.

**Assessment: 100% coursework**

<b>Nation and Identity: Newly Independent States in Inter-War Europe, 1918-1939</b>	Code: 5HUM1160
<b>Semester A</b>	Credits: 15

This module explores a fascinating period in European history when empires crumbled and new nation-states emerged. The process of state building is investigated in detail. Through an analysis of the settlements that gave birth to the new states, the module seeks to establish the extent to which they influenced and, in some cases, hindered the states' development. The various political, economic, social, religious and cultural forces that shaped the states will also be examined and evaluated. Close attention will be paid to the various efforts to create national identity through a diverse range of forums, including membership of international bodies, major sporting occasions, state-sponsored art and religious events, and photography. Building on these themes, the module will subsequently address why some states survived and others collapsed with the outbreak of a second world war. On completion of this module, you will have engaged with key themes in the historiography, developing an understanding of how new states are built and of how national identity is constructed.

**Assessment: 100% coursework**

<b>Postcards from the Empire: Experiences of British Imperialism</b>	Code: 5HUM1165
<b>Semester A</b>	Credits: 15

At the empire's height, Queen Victoria claimed sovereignty over nearly one in four of the planet's human inhabitants. The lives and experiences of each were sculpted by international, national, and local dynamics. This module explores the stories of these everyday lives through snapshots of life in the British Empire up to 1914. Case studies may draw from places including Australia, Aotearoa New Zealand, Africa, India, Ireland, Canada, America, and the Caribbean. Themes may include race, gender, class, religion, economics, and adventure. A particular emphasis will be placed on exploring the histories of racialised and colonised peoples, with attention to the historical approaches developed over the past several decades that have changed the ability of historians to identify and engage with these voices.

**Assessment: 100% coursework**

<b>Maladies and Medicine in Early Modern Europe</b>	Code: 5HUM1166
<b>Semester A</b>	Credits: 15

This module explores the nature of medical knowledge and treatment between c. 1550-1750. We will look at a range of illnesses including mental illness and disability and disfigurement. The course will investigate the treatments offered to patients and who they were treated by. A series of lectures will form the spine of the module introducing the key themes and historiographical debates in this field. The seminars will then consider specific examples and particular historiographical issues in greater depth. The module will move through three main areas; medical knowledge and learning, disease and death, and medical provision in the period.

**Assessment: 100% coursework**

<b>Hearth and Heart: Family Life in the Long Eighteenth-Century</b>	Code: 5HUM1158
<b>Semester A</b>	Credits: 15

This module examines the history of the family in Britain and Ireland over the course of the long eighteenth-century. It will introduce students to the methodological approaches and historiographical debates in the history of the family, and will cover a wide variety of topics, from family size and structure, to representations of ideal families in literature and art, patterns of work and the household economy, family relationships, deviant sexuality, and the regulation of the family by church and state. Questions it will consider might include: What was family life like in this period? Did parents really love their children? How widespread was pre-marital sexual intercourse? And, in what ways did the family change over time? Close attention will be paid throughout to the role that gender and social class played in shaping family life over the period. The module will make use of a rich array of source materials including, letters and diaries, church court minutes, art, census material and newspapers.

**Assessment: 100% coursework**

## Semester B

<b>Making a Historical Documentary</b>	Code: 5HUM1161
<b>Semester B</b>	Credits: 15

Historical documentaries are one of the key ways that the public learn about the past. The most successful documentaries take complex issues and communicate them in a straightforward and engaging manner. This practical module will guide you through the various stages of television documentary-making, from generating an idea to actually producing your own short twelve-minute documentary. There is an array of different roles – including director, script-writer, editor, etc – available, and there is no requirement for students to appear on camera. Archive research, scripting, filming and interviewing, and editing are among the basic techniques that will be covered. You will also develop the ability to critically assess documentaries, learning to detect strengths and weaknesses. Over the course of the semester, you will gain and expand a range of practical transferable skills.

**Assessment: 40% coursework, 60% practical**

<b>Crime and Society in England: 1550-1750</b>	Code: 5HUM1167
<b>Semester B</b>	Credits: 15

One way of understanding early-modern English society is to look at the nature of criminal activity, and the perception and response to crime in the period. This module will focus, in particular, on how criminality was interpreted differently by different sections of society over time. As much attention will be paid to the pattern and nature of petty crimes such as poaching and defamation, as to serious crimes, such as murder and treason. There will be a considerable emphasis on understanding the system of justice and the nature of law enforcement in the period.

**Assessment: 30% practical, 70% coursework**

<b>The Age of the Cold War: 1945-1990</b>	Code: 5HUM1169
<b>Semester B</b>	Credits: 15

This broad survey course will examine the origins, nature and end of the Cold War between 1945 and 1991. Initially, time is spent examining the meanings attached to the term 'Cold War', together with the peculiar features of the conflict compared with others in history. Analysis is then undertaken of the origins of the war, focusing on the break-up of the Grand Alliance between 1945 and 1949. The course then adopts a thematic approach, concentrating on the diplomatic, ideological, economic, political, military and cultural dimensions of the Cold War of the 1950s through to the 1980s. The final section will deal with the collapse of the Soviet Union and the People's Democracies in Eastern Europe following Gorbachev's ascent to power in the Kremlin in 1985. Students will trace the main contours of the Cold War historiographical landscape, from orthodoxy to post-post-revisionism.

**Assessment: 80% coursework, 20% practical**

## Level 6

### Semester A



<b>Everyday Lives: An Intimate History of Twentieth Century Women</b>	Code: 6HUM1202
<b>Semester A</b>	Credits: 15

This module offers an intimate history of the everyday lives of women in America, Britain and Ireland. Through lectures and a series of case studies in seminars, the lives, roles, experiences and perceptions of ordinary women during the twentieth century will be explored. Students will be introduced to an array of sources – including popular and visual culture, oral testimony and literature (fiction and memoir) – and to what they reveal about the manner in which women were perceived and represented; how women viewed themselves; and how women of different generations experienced, negotiated and reacted to social change. Fashion, consumerism, courtship, sexuality, and advertising are among the areas considered for what they reveal about women and the world around them. Such themes will be analysed within the context of continuity and change across the twentieth century and three geographical perspectives. The module will conclude by questioning the extent to which women's movements were representative of 'ordinary' women.

**Assessment: 100% coursework**

<b>Witch-Bottles to Wishing-Well: The Material Culture of Everyday Ritual</b>	Code: 6HUM1206
<b>Semester A</b>	Credits: 15

If a picture can say a thousand words then what can a physical object tell us? This module will consider this question by engaging with the material culture (the physical objects and spaces that shape cultures) of everyday and calendar rituals, from 1650-present. Few people in Britain, both today and in the early modern period, would claim to regularly participate in rituals. However, ritual activities are in fact a large part of everyday domestic and private lives, ranging from the use of bottles in the 18th century to counteract bewitchment, to the blowing out of birthday candles today. Through a series of extended, interactive workshops we will examine a diverse range of objects. These will be analysed and interpreted as primary source material, in order to consider the prevalence of everyday rituals and the value of material culture.. Artefacts will vary but may include early modern protective charms; votives and offerings; ritual foods; and contemporary seasonal objects.

**Assessment: 100% coursework**

<b>Sinners, Scoundrels &amp; Deviants: Non-Conformity in the Atlantic World</b>	Code: 6HUM1220
<b>Semester A</b>	Credits: 15

How do societies decide what constitutes 'deviant' behaviour, and who is responsible for making that distinction? This module challenges students to rethink societal definitions of 'deviant' behaviour. It will explore why certain groups and certain behaviours were deemed to be deviant at particular points in time. Focusing on the Atlantic World, the module charts changing perceptions of deviant and traditional behaviour amidst a period of immense social, cultural and political change. Drawing on a diverse range of primary source materials, we will explore how the church, state and community responded to differences in sexuality, lifestyle, religion and race, to create acceptable standards of behaviour. Possible 'deviant' behaviours to be explored include incest, alcohol misuse, bigamy, fist-fights, same-sex and inter-racial relationships.

**Assessment: 100% coursework**

<b>The Middle East in Turmoil: The Arab-Israeli Conflict since 1948</b>	Code: 6HUM2004
<b>Semester A</b>	Credits: 15

The Arab-Israeli conflict stands as one of the most enduring and, some claim, most intractable political issues in the modern Middle East, if not the whole world. This module offers a detailed examination of this ongoing conflict from its beginnings in the First World War until the present day. It explores the growth of the Zionist movement, the emergence of Palestinian nationalism, the impact of the critical years of 1948 and 1967 that saw the birth and consolidation of the state of Israel and the continuing dispossession of the Palestinians, and the ongoing attempts of forging a political solution since that time. The module is broadly chronological in shape, but uses primary and secondary sources to explore a range of issues including Israeli state and society, European and American intervention in the Middle East, terrorism and war, religion, and efforts to bring peace.

**Assessment: 100% coursework**

### Semester B

<b>Bodies and Sexuality in the Early Modern Period</b>	Code: 6HUM1099
<b>Semester B</b>	Credits: 15

This course will explore popular and medical ideas about the body and sexuality in the early modern period. The body was fundamental to gender roles, social relationships and experiencing everyday life. Through a series of extended seminars, you will examine a diverse range of primary source material and supporting historiography in order to evaluate the assumptions that underpinned early modern notions of normal and abnormal bodies. The course will then move on to consider the importance of sexuality and sexual behaviours to early modern life. Again, the course will examine what was considered to be normal and abnormal behaviours and we will think about how these activities were monitored and policed. The module will provide experience of researching and using a range of unusual source materials including medical treatises, portraits, jokes and erotic literature.

**Assessment: 80% coursework; 20% practical**

<b>Italy and Fascism</b>	Code: 6HUM1183
<b>Semester B</b>	Credits: 15

In this module you will get to study the history of Fascism in Italy using a variety of primary and secondary sources. All the text-based primary sources – including diary entries, speeches, and policy documents - will be available in English translation. Other sources will include Fascist films, songs and artistic images. The focus of the module will be on understanding Fascist experience in the context of Italy and topics covered will include the legacy of the Risorgimento, the experience of the First World War, the collapse of the Liberal State, the rise of Fascism, the relationship between Duce, Party and Government, the creation of the corporative state, Fascist Ideology economic, social and cultural policy under the regime, racial and colonial policy, public opinion under Fascism, anti-Fascism and resistance, and the enduring influence of Italy's Fascist heritage.

**Assessment: 100% coursework**

<b>Popular Protest, Riot and Reform in Britain, 1760-1848</b>	Code: 6HUM1200
<b>Semester B</b>	Credits: 15

Britain experienced a period of tumultuous social and political upheaval in the late eighteenth and early nineteenth centuries. This module will examine the development of extra-parliamentary social and political movements, and survey the causes and consequences of unrest in Britain, 1760-1848. Students will be expected to engage both with the secondary literature of the subject and with the varied primary sources, visual and written, which accompany the module. Topics will include: late 18th century reform campaigns; the impact of the French Revolution; Luddite and Captain Swing agitation; post-war reform movements and Chartism; the anti-slavery campaign and the causes and consequences of political and economic riots and trade union strikes.

**Assessment: 80% coursework, 20% practical**

<b>Delivering British Justice? Law in the British Empire, 1760-1965</b>	Code: 6SHE2013
<b>Semester B</b>	Credits: 15

What does 'justice' look like in an unequal world? Is the law ever truly neutral or objective? Does law shape society and culture, or the other way around? In this module we will explore the multiple and contested ways in which law was created, resisted, and understood in the British Empire between 1760 and 1965. The perception – both at the time, and one often still referred to in the 21<sup>st</sup> Century - that the British Empire was 'fairer' than other European colonial powers was an extremely important one for justification of the imperial project both at home and abroad. The ways in which law was imposed, negotiated and resisted in the empire was fundamental to this belief, often framed as delivering 'British justice' to colonial subjects. Exploring a range of themes and case studies from across the globe, we will use law as a window into understanding politics and society.

**Assessment: 100% coursework**

## **Media, Mass Communications, Journalism and Film Modules**

<b>Module code</b>	<b>Module title</b>	<b>Semester</b>
	<b>Media Cultures</b>	
4HUM1072	Introduction to Media Communications	A
4HUM1093	Global Media and Society	B
5HUM1098	Research Methods in Media Communications	A
5SHE2023	Social Media and Critical Practice	B
6HUM1132	Advertising	A
6HUM1134	Corporate Communications	A
6HUM1161	Representation and Identity in Contemporary Media	
6HUM1231	Music, Celebrity and Media	B
6HUM2000	Creating a PR Campaign	B
	<b>New Media Publishing</b>	A
4HUM2003	Visual Communication	A
4HUM2002	Sound and Image Storytelling	B
5HUM1182	Mobile Media Design	A
5HUM2000	Magazine Design	A
5HUM1099	Video Feature	B
5HUM1115	New Media Branding	B
	<b>Journalism</b>	
4SHE2046	Journalism and Politics	A
4HUM2011	Introduction to Journalism	A
4HUM1076	Journalism, Law and Ethics	B
4HUM1120	Journalism Skills: Multiplatform	B
5HUM1062	Radio Journalism	A
5HUM1153	Journalism Skills: News	A
5HUM1100	Journalism Skills: Features	B
5HUM1176	How Journalism Changed the World: From Watergate to Social Media and Fake News	B
6HUM1179	International Politics and Global News Reporting	A
6HUM1139	Online Journalism	B
	<b>Film</b>	
4HUM1078	Introduction to Film Criticism	A
4HUM2001	Genre, Style and Stars	B
5HUM1103	Film Production: Putting theory into practice	A
5HUM1129	US Cinema: From Studio Era to Digital Age	B
6HUM1142	Television Drama	A
6HUM1225	Gender, Sexuality and Diversity in American Film	B
6HUM1155	Euro-Crime on Page and Screen	B

# Media Cultures

## Level 4 Semester A

<b>Introduction to Media Communications</b>	Code: 4HUM1072
<b>Semester A</b>	Credits: 15

The aim of this module is to provide an insight into the various fields of media practice and communication studies. It will also introduce students to some of the key theories used in understanding media cultures. Students will learn about different economic and political structures that underlay the UK media system and engage with some of the conceptual frameworks for understanding media communications. The module is structured in three parts. In the first sessions, students are introduced to the basics of media communications. The sessions might cover topics such as the different types of media and models of communications. The second part – Audiences, Industry and Politics – takes a closer look at Media Effects and Audiences, News Values, media biases as well as industry structures. The final part will enable student to explore some of the key theorists that have written on media, for example Marshall McLuhan and Stuart Hall.

**Assessment: 70% Coursework & 30% Practical**

## Semester B

<b>Global Media and Society</b>	Code: 4HUM1093
<b>Semester B</b>	Credits: 15

This module considers the relationship between the media and social context. Throughout the module students will discuss the ways in which the media reflect and shape social attitudes and challenge their own assumptions about society and the media. Through discussions of issues such as class, race and gender this module will consider how different groups are represented in mediated images. The module will also examine the public role of the media and students will be asked to think analytically and critically about concepts such as free press, media impartiality or bias, and the relationship of the media with commercial and political institutions. The module further analyses different Global media systems, organisations and institutions and allows students to make a series of comparisons between local and international media systems. It places an emphasis on the relationships between products and the socio-political construction of their different audiences.

**Assessment: 100% Coursework**

## Level 5 Semester A

<b>Research Methods in Media Communications</b>	Code: 5HUM1098
<b>Semester A</b>	Credits: 15

This module teaches the basic principles of research in media and the means by which to devise research questions and select appropriate methodologies. It will also give a detailed account of how to structure and write effective and informative research report. Students will be introduced to a range of different methodologies, both qualitative and quantitative. You will learn how to choose a research topic, conduct a literature review, and develop an appropriate research plan. The module covers all key aspects of media and communication, including analysis of media production, media texts, and audience studies. It further offers specific guidance and instruction on a systematic application of a range of research methods, and addresses methods of sampling and data collection, including interviews, questionnaires and focus group discussions, as well as approaches to online research.

**Assessment: 100% Coursework.**

## **Semester B**

<b>Social Media and Critical Practice</b>	Code: 5SHE2023
<b>Semester B</b>	Credits: 15

The module explores the usage of social media in media communications and the extent to which the platforms shape the media industries, politics, culture and society. Students will gain insights into the practical use and theoretical understanding, of social media and the different contexts of its application. They will critically reflect on their own social media usage in the context of the scholarship and their own studies. These skills support career development in a range of fields such as media, journalism, public relations and marketing.

**Assessment: 100% Coursework.**

## **Level 6** **Semester A**

<b>Advertising</b>	Code:6HUM1132
<b>Semester A</b>	Credits: 15

Advertising is a form of paid promotion that increasingly permeates all aspects of our lives through media. In this module, we look at how advertising tries to construct desires for specific products and lifestyles, how it helps to structure our identities, and how it underpins the construction and distribution of not just branded material but editorial content too. The module will analyse the social function of adverts in relation to social categories such as gender, race and sexuality, and will provide an introduction to the reading of sign systems as delivered through advertising. We will consider the relationship between advertising and other media forms, such as film and television, as well as digital and social media. Students will be encouraged to create their own targeted advert based on a specific brief in order to apply their theoretical knowledge in a practical way. You will also analyse the content of existing advertising campaigns and how they are placed, scheduled and targeted according to ideas of segmentation and differentiation.

**Assessment: 100% Coursework**

<b>Corporate Communications</b>	Code: 6HUM1134
<b>Semester A</b>	Credits: 15

This module provides a detailed understanding of the principles, techniques and strategies that underpin corporate communications, with particular emphasis on public relations, brand management and strategic planning. It is designed to reflect the current awareness of, and the benefits that organisations can derive from, adopting an integrated approach to communications. The course also addresses critical issues relating to recent developments in this rapidly changing field and includes a practical component that aims to equip students with the skills necessary for working in this field. The module is divided into three parts. The first part maps out the area of organisational communications, examining how the discipline known as corporate communications relates to marketing and public relations, and examining its origins with the development of mass media and mass production in the 19th and 20th centuries. The second part looks at some of the tools and issues in managing corporate communications, such as PR writing and events, managing brand and reputation, and organising and delivering promotional campaigns. The third part looks at some specialist areas of corporate communications, including internal relations, issues and crisis management, and communications in a globalised digital world.

**Assessment: 100% Coursework**

<b>Representation and Identity in Contemporary Media</b>	Code:6HUM1161
<b>Semester A</b>	Credits: 15

Using different theories of political communication, you will examine the subject of media representation, mediatization and the politics of cultural identities in the twenty-first century. You will engage with key theories and concepts of representation and media framing to illuminate an understanding of identity as a political concept. Through engagement in forms of the politics of media representation and cultural identities, students will participate in critical analyses of the media narratives of belonging, identity and representation; on print, in broadcast, and social media. By so doing students will develop an understanding of the history of media representation and emergent political trends.

**Assessment: 70% Coursework; 30% Practical**

### **Semester B**

<b>Music, Celebrity and Media</b>	Code:6HUM1231
<b>Semester B</b>	Credits: 15

This module closely looks at emergent forms of media and its relation to celebrity culture, particularly the influence of digital technologies on traditional forms of media and celebrity practices. We will critically analyse the impact of the digital revolution, from HDTV to virtual realities, from citizen journalism to Wikileaks and cyber-criminality, from music downloads to E-books. Using a range of critical theorists, we will discuss the challenges of these developments for old media as well as the creative opportunities new media forms provide.

**Assessment: 100% Coursework**

<b>Creating a PR Campaign</b>	Code:6HUM2000
<b>Semester B</b>	Credits: 15

This module introduces students to a number of specialist fields within the media and communications industries and illustrates the value of specific communication skills across different sectors. During the module we will explore specialist areas such as political PR, social and charity campaigning, film marketing, non-broadcast film making, and events and sponsorship. Students will also learn how to deal with the mass media from a corporate point of view and will work in groups to create their own promotional material. The module further allows students to engage with the academic and practical content in a very hands-on manner and provides space for reflection on and critical engagement with the theories behind important transferable and subject specific skills, such as pitching ideas, brainstorming, presenting concepts and managing successful teams.

**Assessment: Coursework 70% & Practical.30%**

## **New Media Publishing**

### **Level 4** **Semester A**

<b>Visual Communication</b>	Code: 4HUM2003
<b>Semester A</b>	Credits: 15

This module provides students with computing and communication skills which will form a basis for future study in Media. Students will create attractive, eye-catching projects using images, text and other visuals for online delivery. The module is appropriate for students with little computing or design experience, but it also provides those with prior knowledge with the opportunity of enhancing and extending their knowledge.

The module content includes-

1. -the production of a number of images using a graphics package;
2. -the consideration of design issues;
3. -the consideration of the way in which images convey ideas;
4. -the restrictions and potential of using images and other graphics on the web;
5. -the planning and conceptual development of a graphics project

**Assessment: 100% Coursework**

### **Semester B**

<b>Sound and Image Storytelling</b>	Code: 4HUM2002
<b>Semester B</b>	Credits: 15

The module covers development of both audio and video projects and is designed for students of all levels of experience. In the first half of the module students will create audio content in the form of a podcast (or similar) and will discuss how to use sound for telling stories. In the second half students will learn how to record and edit short video stories to be distributed online. Students and lecturers will discuss a range of audio and video topics and consider how both formats communicate. This module provides students with computing and communication skills, which will form a basis for future study in both Media and Journalism modules.

The module content includes-

1. -production of an audio project using audio editing software;



2. -production of a video project using video editing software;
3. -consideration of ways audio and video can be used to convey ideas;
4. -planning of audio and video projects.

**Assessment: 100% Coursework**

## **Level 5** **Semester A**

<b>Mobile Media Design</b>	Code: 5HUM1182
<b>Semester A</b>	Credits: 15

On this module you will research, plan, and design mock-ups of apps for mobile devices using current software. You will also explore the contextual relationship between apps and mobile responsive websites. During the module you will complete market and competitor research for enterprising projects and develop an understanding of user experience and current practice. The module will be practical, and you will create visual planning documents for developing an app. You will also conceptualise and develop your own apps for pitching to a potential investor.

**Assessment: 100% Coursework**

<b>Magazine Design</b>	Code: 5HUM2000
<b>Semester A</b>	Credits: 15

There is more to magazine design than learning a software package. As well as giving you hands-on systematic software training, this module unfolds various aspects of design for the page, including the use of typography, colour and images. Step by step, the module builds your confidence in the design process by presenting a clear understanding of layout and visual conventions, Information design and contemporary visual style. You will learn through analysis and evaluation of a range of commercial examples, and you will be equipped to make sound aesthetic judgments in both printed and electronic publications. Assessments are real-life publishing projects which engage you in a problem-solving process, building experience essential for professional work. By the end of the module, you will have developed a portfolio that you can show to a prospective employer.

**Assessment: 100% Coursework**

## **Semester B**

<b>Video Feature</b>	Code: 5HUM1099
<b>Semester B</b>	Credits: 15

This is a theory practice module and requires you to take a creative approach to film making practice. Working in small groups you will acquire the technical skills necessary to make a short documentary (approx. 4 mins) about the world we live in, addressing political, social or personal issues which have a contemporary relevance. The likely outcome for your finished product will be the web. You will develop the ability to work collaboratively on proposing and developing your short. You will have support in developing interview techniques. During the first 6 weeks of the module there will be a lecture as well as a practical workshop. Throughout the module we will be looking at online video features and

exploring the documentary film genre. You will be supported in developing a professional approach to video making including issues of consent, health and safety, risk analysis, ethics and copyright. Camera equipment will be provided, and you will be taught how to use an industry standard video editing package. Working independently with your group you will be expected to arrange and conduct in-camera interviews and to shoot b-roll material to support the development of your visual text. At the end of the module, you will be asked to write a short reflective piece based on the learning outcomes.

**Assessment: 100% Coursework**

<b>New Media Branding</b>	Code: 5HUM1115
<b>Semester B</b>	Credits: 15

This module is designed to give you knowledge of branding and identity from the perspective of digital media practice. Through the use of vector graphics and layout software you will learn to produce a collection of professional documents such as CVs and business cards which have a consistent identity across a number of media platforms. You will also learn about professional branding used by companies and produce their own style guides which apply basic design principles such as consistency, repetition, alignment and position to logos, text and other visual design elements.

**Assessment: 100% Coursework**

## **Journalism**

### **Level 4**

#### **Semester A**

<b>Journalism and Politics</b>	Code: 4SHE2046
<b>Semester A</b>	Credits: 15

This module will prepare you for the dealings you might have as a journalist with government and international organisations. Audiences expect journalists to be abreast of current events and to have information explained to them in a clear and concise fashion, by commentators who are familiar with and who understand the political landscape. Government bodies and international organisations such as NATO, the European Union and the United Nations are important sources of information and key players in events which shape the news. It is the role of the journalist to extract salient, reliable information. Through a series of workshops you will learn the fundamentals of public affairs, which will prove crucial not only for your careers but also for the production of breaking news stories, features and documentaries.

**Assessment: 100% Coursework.**

<b>Introduction to Journalism</b>	Code: 4HUM2011
<b>Semester A</b>	Credits: 15

Workshops designed to simulate a newsroom environment will encourage students to explore newsgathering, news writing, feature writing and interviewing. The module will

introduce students to a diverse range of publications including broadsheets, tabloids and magazines. Students will critically assess the material and identify the different styles and approaches taken to news articles and features. The fundamentals of practical journalism will be explored, including using English effectively and developing editing and proofreading skills. Skills taught will include: sourcing ideas, researching a story, employing a variety of methodologies, targeting the audience/market/readers, structuring news and feature articles, effective introductions and endings, headlines, using the 5 'Ws', the 'advertorial' and personality profiles.

**Assessment: 100% Coursework**

## Semester B

<b>Journalism, Law and Ethics</b>	Code: 4HUM1076
<b>Semester B</b>	Credits: 15

In this module, students will be introduced to key laws impacting on journalists in the UK including defamation, copyright and Freedom of Information. They will also explore the Human Rights Act as it affects UK journalists and compare UK defamation with US defamation. Students will also investigate the ethical dilemmas that may impact on journalists in any Western liberal democracy and look at the codes of conduct that have been put in place to encourage ethical behaviour.

**Assessment: 100% Coursework**

<b>Journalism Skills: Multiplatform</b>	Code: 4HUM1120
<b>Semester B</b>	Credits: 15

This module will equip students with the preliminary knowledge and skills needed to work in the digital multi-platform environment of 21st century newsrooms. The content has been designed to take into account the main factors that steer the practice of journalism globally such as convergence, digital copyright and the use of public data to craft stories. Students will learn about the latest developments in multimedia journalism and gain a range of practical skills encompassing the traditional forms of content production such as radio, video and photography, as well as a more complex and innovative set of technologies needed to successfully develop and manage digital content on different journalistic platforms. Students will be introduced to relevant key concepts and theories and develop their skills to produce and manage content for print, TV/Radio and online news media platforms. This unit is based on face-to-face classes that typically will include a short, interactive discussion followed by a workshop task for developing journalistic skills for different platforms. Face-to-face teaching will incorporate discussions of readings, debates on current practices, and examples of case studies. Starting with discussions on current issues in multiplatform journalism, students will move on to developing skills in online text journalism – including headline writing for online and SEO. They will then be introduced to the use of journalistic photography and illustration, integrating these with text for online. Next, students will be introduced to audio recording and editing, which will subsequently be integrated with text. Finally, students will be introduced to using everyday mobile phone technology to take simple but effective video, which can, again, be integrated into their existing work.

**Assessment: 100% Coursework**

## **Level 5**

### **Semester A**

<b>Radio Journalism</b>	Code: 5HUM1062
<b>Semester A</b>	Credits: 15

In this module, you will source original stories specifically suitable for radio and learn how to write, interview and structure reports for this media type. You will learn how to tell stories with the aid of audio techniques. All teaching will take place in workshops and you will acquire knowledge and understanding of radio journalism and the technical skills needed to produce effective radio broadcasts. Moreover, this module will introduce you to terminology used in broadcast environments; it will expand your critical understanding of news values and agendas; legal and ethical requirements specific to broadcast journalism (balanced and impartial reporting, compliance, etc.); and your awareness of the converging media landscape. By the end of the module, you will be able to tell stories with the aid of audio techniques; have gained confidence in presentational skills; demonstrate knowledge of the technical skills required to edit audio files; and work effectively in a team to produce a radio programme.

**Assessment is 100% Coursework.**

<b>Journalism Skills: News</b>	Code: 5HUM1153
<b>Semester A</b>	Credits: 15

In this module students will develop their news research and writing techniques for news reports, developing and extending the skills in writing news acquired at level 4. Workshop sessions will enable students to gain hands-on practice in writing news reports in a simulated newsroom environment. There will be an emphasis on the use of ICT to research stories and students will be encouraged to use the Internet and social media sites such as Facebook and Twitter, and other advanced sites, for research and seeking comment. Students will write at least 3 articles, through which you will explore, in greater depth, the key elements of news journalism.

**Assessment: 80% Coursework & 20% Practical (presentation).**

### **Semester B**

<b>Journalism Skills: Features</b>	Code: 5HUM1100
<b>Semester B</b>	Credits: 15

In this module students will be introduced to researching and reporting techniques for writing features and will be developing and extending their skills in writing acquired at Level 4. Workshop sessions will enable students to gain hands-on practise of writing features in a simulated magazine or supplement environment. Weekly workshop exercises will give students the opportunity to extract, organise and selectively deploy relevant information from a diverse range of information sources, write copy and produce articles, through which you will explore in greater depth the key written and visual ingredients of journalism and further develop the skills acquired at Level 4.

**Assessment is 100% Coursework.**

<b>How Journalism Changed the World: From Watergate to Social Media and Fake News</b>	Code: 5HUM1176
<b>Semester B</b>	Credits: 15

This module will examine how journalism has emerged as a force for positive social change through use of research tools and major investigations, using historic and recent case histories. It will also examine the role played by different technologies in the late twentieth and early twenty first century to inform. This module will enable students to practice the various research techniques employed by successful journalists within a supported setting, whether traditional or cutting edge, how they can verify sources and avoid creating “fake” news. The module will start with an introduction to the history of news and then move onto celebrated investigations such as Watergate and Black Lives Matter. It will look at the way that research techniques have evolved, what constitutes legitimate research and what is unethical.

**Assessment: 75% Coursework & 25% Practical (i.e. presentation or similar).**

## **Level 6**

### **Semester A**

<b>International Politics and Global News Reporting</b>	Code: 6HUM1179
<b>Semester A</b>	Credits: 15

The module will look at a variety of current global news stories ranging from wars and revolutions, to political crises and scandals, financial turmoil, terrorism, humanitarian and ecological disasters, elections and referenda, global level crime such as people trafficking and slavery and child exploitation or whatever else is on the global news agenda during the timespan on the module. International students will be encouraged to research stories from their home countries to share with the class. You will learn about how international organizations such as the UN Security Council and NATO shape and influence the modern world. The module will be taught by means of seminars and research workshops led by students. Students will use journalistic research methods to gain greater insight into news stories together. Particular attention will be paid to using social media to find testimony from people involved in those stories to add perspective. Students will gain skills in verifying information from social media sources.

**Assessment: Coursework 65% & Practical 35%**

### **Semester B**

<b>Online Journalism</b>	Code: 6HUM1139
<b>Semester B</b>	Credits: 15

The course will consist of 12 two-hour workshops in which students will - through a mix of demonstrations, discussion and practical tasks - learn the basics of Online Journalism. This will include an appreciation of the massive impact that digital communications technologies have had on the publishing industry, as well as a detailed understanding of how writing for the internet differs from so-called ‘off-line’ Journalism. Students will also learn, through the use of a Content Management System (CMS), how to upload and format content – both written and multimedia – which is suitable for publication.

**Assessment: 100% Coursework**

## **Film**

### **Level 4**

#### **Semester A**

<b>Introduction to Film Criticism</b>	Code: 4HUM1078
<b>Semester A</b>	Credits: 15

This module introduces students to the close analysis of film texts. Students will engage critically with how meaning is communicated through film and how film texts work. Students will be introduced to some of the key moments in cinema history, from the Hollywood system in the first part of the twentieth century, through German Expressionism, Russian Formalism and to the New Hollywood of the 1970s. The module will equip students with an historical awareness of film and with the ability to critically analyse the technical innovations. Students will have a knowledge and understanding of some of the historical, theoretical and technological issues involved in the study of film and some of the ways in which film texts interact with wider cultural, historical, and political contexts.

**Assessment: 100% Coursework**

#### **Semester B**

<b>Genre, Style and Stars</b>	Code: 4HUM2001
<b>Semester B</b>	Credits: 15

This module builds on the skills developed in the Level 4 module Introduction to Film Criticism. The module introduces you to the study of film and television using key theoretical perspectives from within the discipline and from wider cultural and critical areas. It focusses on theories of genre, authorship, film and style, and a consideration of the origins of the star system from the Golden Age of Hollywood to the celebrity era of the global digital age. The module will also examine the relationship of film genre and stars to globalisation and the ways in which genre and the global film market interact.

**Assessment: 70% Coursework & 30% Practical**

### **Level 5**

#### **Semester A**

<b>Film Production: Putting theory into practice</b>	Code: 5HUM1103
<b>Semester A</b>	Credits: 15

This module allows students to put into practice the theories they have learned at level 4. They will gain the ability to understand the relationship between creative practice and film

theory. Training in camera work, sound recording, lighting and editing is given from the first week, with no presumption of previous experience. The module assessment is primarily group based and students are guided in forming and working effectively in groups. Each student should participate in a number of roles, for example directing, editing, scripting and camera work. Training will be given in pre-visualisation and storyboarding. The lecture series examines clips and ideas from contemporary/ historical/alternative cinema practices. Groups are expected to conduct further research to support creative ways of responding to the brief they are provided with. The teaching will address issues encountered in professional productions including planning, production management skills, the development of a group work ethic, health and safety/risk assessment, consent/ethics and copyright. The module outcomes are the storyboard, a short film of 3 minutes and an individual reflective report.

**Assessment 100% Coursework**

## **Semester B**

<b>US Cinema: From Studio Era to Digital Age</b>	Code: 5HUM1129
<b>Semester B</b>	Credits: 15

This module concentrates on US cinema within and without Hollywood from the 1930s to the present day, building on the Level 4 Film modules. Particular attention is given to historical flashpoints of American film, to moments of significant change in terms of new aesthetic, technological, and institutional directions. The various generations of both Hollywood and 'independent' US cinema are explored from stylistic, industrial, and socio-cultural perspectives. While considering the particularly American sensibilities of US cinema, the module also looks at key influences from different forms of media and national cinemas, such as television and New Wave European films. The domination of the global market by Hollywood will also be considered, alongside significant developments in the age of digitalisation and media convergence.

**Assessment: 40% Practical & 60% Coursework**

## **Level 6**

## **Semester A**

<b>Television Drama</b>	Code: 6HUM1142
<b>Semester A</b>	Credits: 15

This module critically investigates the contemporary 'Golden Age' of television drama from North America and Europe, from 1990 to the present day. Through a close scrutiny of long-running serial dramas, we will explore notions of 'Quality' programming, and the particular impact of each series, as well as connecting into wider understandings of television as a medium and art form. A number of methodological frameworks are considered in relation to the individual serials (including *Girls*, *The Walking Dead* and *The Sopranos*) allowing for work on aesthetic, thematic, institutional, socio-cultural, and generic aspects of significance. The emphasis of the module is on the close textual analysis of the particular forms and concerns of each serial drama, to assess the merits and achievements of individual works of television.

**Assessment: 100% Coursework**

**Semester B**

<b>Gender, Sexuality and Diversity in American Film</b>	Code: 6HUM1225
<b>Semester B</b>	Credits: 15

This module focuses on the role gender and sexuality have played within the development of US cinema, from the silent era to today. We will investigate historical moments and genres such as the pre-Code era, film noir, screwball comedy, New Hollywood cinema, and others, and films such as *Baby Face*, *Double Indemnity*, *All About Eve*, *The Color Purple* and *Carol*. While the primary focus will be on gender and sexuality, an emphasis will also be placed on the way gender identity intersects with other marginalised identities on screen, for example in terms of race, sexual orientation, and class. The module will encourage close textual analysis and critique of these film texts, but will also cover the wider cultural and media landscape within which they were made. This will also enable us to consider the – sometimes unexpected or undesirable – ways in which fans responded to and received these films.

**Assessment: 100% Coursework**

<b>Euro-Crime on Page and Screen</b>	Code: 6HUM1155
<b>Semester B</b>	Credits: 15

The twenty-first century has seen a resurgence of interest in crime fiction, films and television dramas ranging from renewed interest in the “who-dunnits” of Agatha Christie to the more explicit violence of contemporary “Nordic Noir”. This module invites you to examine examples of European crime writing and films beginning with the popularity of detective fiction in the early 1900s before looking at how successive European writers and film/programme makers have modified the form to suit their times, often using the crime at the centre of their narratives as a jumping off point for exploring questions of national and cultural identities. The written and filmed texts studied will take us to different European countries. Typical examples include, but are not limited to, stories from Britain’s “Golden Age” (1920s and 1930s), novels including work by Arnaldur Indriðason (*Detective Erlendur*, Iceland), Stieg Larsson (*The Girl with the Dragon Tattoo*, Sweden), Oyinkan Braithwaite, *My Sister the Serial Killer* (Nigeria), Leila Slimani, *Lullaby* (France) and films such as *Dance with a Stranger* and *Brighton Rock* (UK) and *La Isla Minima* (Spain). Works will be read in translation.

**Assessment: 25% Practical, 75% Coursework**



## **Philosophy Modules**

### **Overview**

<b>Module code</b>	<b>Module title</b>	<b>Semester</b>
4HUM0181	Reason and Persuasion	A
4HUM1148	The Meaning of Life	A
4HUM2004	Ethics	A
4HUM2008	Sci-fi, Philosophy and Religion	A
4HUM1098	Religion and the Contemporary World	B
4HUM1132	Social and Political Philosophy	B
4HUM1133	Mind, Knowledge and Reality	B
4HUM2005	Philosophy of Fiction	B
5HUM0147	Philosophy of Mind	A
5HUM0335	Knowledge and Discovery	A
5HUM0336	Philosophy of Art	A
5HUM1087	Philosophies of Religion	A
5HUM1111	Logic and Philosophy	A
5HUM0009	Themes in Plato's Republic	B
5HUM0010	The Right and the Good	B
5HUM1003	Metaphysics	B
5HUM2005	Philosophy of Love and Sex	B
6HUM0020	Aristotle	A
6HUM0410	Philosophy of Language	A
6HUM1094	Political Philosophy	A
6HUM1124	Religion and Modern Thought	A
6HUM1199	Wittgenstein: Meaning and Forms of Life	A
6HUM0019	Contemporary Moral Philosophy	B
6HUM1092	Philosophy of Psychology	B
6HUM1095	Feminist Philosophy	B
6HUM1172	Kierkegaard, Philosophy and Religion	B
6HUM2003	Nietzsche Then and Now	B

### **Level 4**

#### **Semester A**

<b>Reason and Persuasion</b>	Code: 4HUM0181
<b>Semester A</b>	Credits: 15

We live in a world of persuasion. Advertisers would persuade us to buy their products while politicians press their policies on us. In personal life too, others want us to see things their way. We, of course, want others (colleagues, friends and family) to agree with us, to be persuaded by our arguments. Rhetoric is the art of persuasive speech and writing. It has been studied both for academic interest and for its practical, business and legal usefulness

since ancient times. This module will explore the reasons why some persuasive efforts work while others do not. It will develop your ability to judge when you ought to be persuaded by the arguments of others and to present your own views in a way that increases their persuasive force.

**Assessment: 100% coursework**

<b>The Meaning of Life</b>	Code: 4HUM1148
<b>Semester A</b>	Credits: 15

Does anything give meaning to life? Does the fact that we will die render our striving to achieve anything of significance ultimately futile, even ridiculous? Would God's existence or non-existence have any bearing on an answer to this question? Does it even make sense to ask about the meaningfulness of our lives? Might we better approach the meaning of life through thinking about what it would take for activities within a lifetime to have meaning?

**Assessment: 100% coursework**

<b>Ethics</b>	Code: 4HUM2004
<b>Semester A</b>	Credits: 15

Can you be harmed by something without ever experiencing it as a harm? Is what we experience all that should matter to us? What should we value? What is an ethical dilemma and is there a good way to resolve them? Can you be held morally responsible for something which is to some extent not within your control? To what extent should you be held morally responsible for anything? Could you eschew morality altogether? Do you ever act altruistically? What are we even doing when we make ethical judgements?

**Assessment: 100% coursework**

<b>Sci-fi, Philosophy and Religion</b>	Code: 4HUM2008
<b>Semester A</b>	Credits: 15

Science fiction helps us to imagine the impossible and to reimagine the possibilities of our own world. As a genre, it has always been linked to philosophy and religious thought, raising profound questions about what it means to be human, what kind of societies we want to live in, how to think about the relationship of mind and world, how to relate to nature, and much more. Through readings of science fiction literature and film from the 19th to the 21st century, this course covers a wide range of philosophical ideas from ethics, philosophy of religion, political philosophy, and metaphysics. Students gain an appreciation of philosophical and theological ideas, the relationship between philosophy, theology and literature, and the process of textual interpretation.

**Assessment: 100% coursework**

## **Semester B**

<b>Religion in the Contemporary World</b>	Code: 4HUM1098
<b>Semester B</b>	Credits: 15

Is religion a mental illness or a source of mental health? Is it a tool for political oppression or a tool for liberation? Can it be understood at all from a secular point of view? In this module, we look at the place of religion in the contemporary world. We examine how different academic disciplines (e.g. psychology, political theory, sociology, philosophy, phenomenology, theology) have shaped our contemporary understanding of religion. With this background in place, we consider the way in which religious traditions engage with important contemporary controversies about such issues as gender, sexuality, multiculturalism, the media, war and peace and the environment. In exploring these controversies, we examine questions such as: Is religion inherently sexist? Does it condemn homosexuality? How accurate are media representations of religious groups and their beliefs? Do religious groups have different rights? Does religion promote war or prohibit it? Is religious environmentalism possible?

**Assessment: 100% coursework**

<b>Social and Political Philosophy</b>	Code: 4HUM1132
<b>Semester B</b>	Credit: 15

How should our society function and what implications does this question have for the individual? How should goods (e.g. property, services, rights, liberties, power) be distributed in society? On what basis can some people claim ownership of property? What is exploitation and how might it be addressed? What is equality? On what basis can someone 'in authority' tell me what (or what not) to do? And if I don't do as they say, on what basis can I be punished for it? What is a legitimate way to protest against a state? What are rights? Do all humans have rights or are some to be excluded? What are our obligations to future generations, to non-human animals, and to the environment in general?

**Assessment: 100% coursework**

<b>Mind, Knowledge and Reality</b>	Code: 4HUM1133
<b>Semester B</b>	Credits: 15

Sometimes we misperceive the world. Sometimes, whilst asleep, we take ourselves to be doing things which we are not in fact doing. And, furthermore, there is no evidence we could bring to bear which would eliminate the possibility that an evil demon is continually deceiving us about how the world is. To what extent does all of this undermine our claims to know anything? What is the link between reality and the way we perceive it? Can we at least know that we have a mind, if not a body? What is the relationship between the mind and the body? What is the relationship between mind and body and being a person? What does it take to remain the same person over a lifetime? Indeed, how can anything undergo change and yet remain the same thing?

**Assessment: 100% coursework**

<b>Philosophy of Fiction</b>	Code: 4HUM2005
<b>Semester B</b>	Credits: 15

Fiction is philosophically interesting in many ways. How do we establish what is true in a fiction? Can the impossible happen in fiction? How, if at all, do we manage to engage with fictions that we take to be metaphysically or morally problematic (such as H.G.Wells' *The*

*Time Machine* or Vladimir Nabokov's *Lolita*)? How do we make sense of interactive fiction, where it appears that we take on the role of a fictional character? In what sense can fiction explore not only how things actually are but how things could have been? Is there a difference between what can be represented in film and what can be represented in literature? We tackle these questions by engaging with various vehicles for fiction (film, literature, videogames, etc.) to see how they fit within a philosophical framework for thinking about them.

**Assessment: 100% coursework**

## **Level 5**

### **Semester A**

<b>Philosophy of Mind</b>	Code: 5HUM0147
<b>Semester A</b>	Credits: 15

What are mental states? How do they relate to human actions? What is consciousness? Is there a real difference between the mental and the physical? This course explores philosophical approaches to understanding the nature of mind which range from dualism to strong forms of materialism. Students will be trained in the use of relevant terminology and will develop their skills in reading, assessing and advancing arguments. Students will be assessed on their knowledge and understanding of at least two approaches/issues in the philosophy of mind, their use of relevant terminology and their ability to produce structured arguments, which anticipate possible replies, in the form of essays.

**Assessment: 40% coursework, 60% Timed online test.**

<b>Knowledge and Discovery</b>	Code: 5HUM0335
<b>Semester A</b>	Credits: 15

What kind of justification is required to be able to say not just that we believe something but that we know it? Must we be able to cite reasons for believing something before we can be said to know it, or is it enough for those beliefs to have been generated in a reliable way? Must knowledge rest on a foundation that is immune from error, or are beliefs justified by being part of a network of mutually supporting beliefs? We shall discuss the extent to which the particular observations we make give us reason to believe (or disbelieve) general claims about the world and, further, what counts as a good explanation for why that thing has happened. We shall consider not just beliefs about those things we can see with our own eyes but whether there is any reason to believe in those things which we cannot observe directly (e.g., the very small and the very distant).

**Assessment: 40% coursework, 60% Timed online test**

<b>Philosophy of Art</b>	Code: 5HUM0336
<b>Semester A</b>	Credits: 15

We go to museums, read novels, listen to music, talk about art. But what is art? In this module, we survey the main theories of art throughout history, observing as we go along, that while each theory has added to our understanding of art, it has not defined it once and for all. At the end of the survey, we shall ask whether a comprehensive definition is possible, or even necessary to our understanding of art. The survey will take us through passages from authors such as Plato, Aristotle, Tolstoy, Hume, Kant, Collingwood,

Wittgenstein, Danto, Dickie and Wollheim. We will ask ourselves: Is art a matter of personal taste or are there intersubjective criteria in the determination of art? Where is the boundary between art and craft? How is art related to morality? Is Tracy Emin's *My Bed* art; if so, is it good art? What makes anything art?

**Assessment: 70% coursework, 30% group presentation**

<b>Philosophies of Religion</b>	Code: 5HUM1087
<b>Semester A</b>	Credits: 15

This module focuses on the philosophies of religion that arise from the analytic (Anglo-American), European and Asian (especially Buddhist) traditions. Its primary focus is a body of philosophical texts on religion by classic thinkers from these diverse traditions. Through these writings, you will be invited to consider how such different philosophical perspectives approach a series of questions they have in common, questions such as: What role do happiness and suffering play in religious thinking and practice? What is the relevance of the body and of embodiment to religion? What role is played by experience in religious faith and practice? How do reason and faith relate to each other? What goal is served by religious language? Is there such a thing as a distinctively philosophical approach to religion, given the differences between these diverse traditions?

**Assessment: 70% coursework, 30% group presentation**

<b>Logic and Philosophy</b>	Code: 5HUM1111
<b>Semester A</b>	Credits: 15

Logic and philosophy have been intimately connected since ancient times. Logic provides some conceptual tools which can be very helpful in clarifying ideas and developing convincing arguments. But, as you will see in the module, the ideas and arguments which can be expressed depend on which system of logic is adopted. In learning elements of various systems of logic, we will consider the philosophical issues raised by them. Which ideas can be expressed in logic? Might we lose something in translation when expressing ideas in a logical language rather than in English? Are there any sentences which are neither true nor false? To what extent can logic help in deciding what we should believe in? Many of these issues are at the cutting edge of contemporary philosophy.

**Assessment: in-class tests.**

## Semester B

<b>Themes in Plato's <i>Republic</i></b>	Code: 5HUM0009
<b>Semester B</b>	Credits: 15

If you could get away with morally unjust behaviour, why should you act morally? What would an 'ideal society' be like? What is the relationship between justice in the individual, and justice in society? This course investigates several major themes in Plato's philosophy. After an introduction to the importance of Socrates and the nature of Socratic enquiry, we shall focus predominantly upon the *Republic* - one of the most important texts in the history of western thought - in which the above questions are central. The course will aim to show connections between Plato's metaphysics and theory of knowledge, and his ethics, political thought and philosophy of art and literature. Students will develop their skills in reading, assessing and advancing arguments.

**Assessment: 70% coursework, 30% group presentation**

<b>The Right and The Good</b>	Code: 5HUM0010
<b>Semester B</b>	Credits: 15

Is happiness the only thing of value? According to Utilitarianism, my moral duty is to promote happiness. What do we mean by "happiness"? If our moral duty is to promote happiness does this mean that we are justified in adopting any means, including killing, that might promote happiness? Kant is one philosopher who considers that we should value human beings in their own right and this introduces constraints on what we are morally justified in doing. We have duties to assist and also not to harm other human beings. We study these two theories by looking at Mill's 'Utilitarianism' and Kant's 'Groundwork of the Metaphysics of Morals'. Application of these theories to moral dilemmas chosen by students will form the topic of the presentation. For example, is it ever morally right to use violence or terrorism in the pursuit of peace? Should we ever assist anyone to commit suicide?

**Assessment: 70% coursework, 30% group presentation**

<b>Metaphysics</b>	Code: 5HUM1003
<b>Semester B</b>	Credits: 15

Metaphysics asks the most general questions about the most fundamental features of the world. How should we understand space, time and causation? Does time flow? Does the future already exist? Is space a substance? Is it possible for me to do something now so as to affect what happened in the past? What are things and what does it take for them to persist over time? What is it for things to have properties, such as being red? What are properties? Do they exist in the same way that the things that have them do? What else exists? Does reality extend beyond what is actual?

**Assessment: 40% coursework, 60% Timed online test**

<b>Philosophy of Love and Sex</b>	Code: 5HUM2005
<b>Semester B</b>	Credits: 15

Philosophers have considered the nature of love and sex for centuries, challenging us to question our assumptions about some of the most fundamental human experiences. What does it mean to love? What is the relationship between love and philosophy? Can getting dumped make us better philosophers? What is the role of sex and desire in love? What is sexual desire and how does it relate to sexual arousal? What is a sexual perversion? How should we understand pornography?

This course will explore love and sex through a variety of kinds of philosophical and fictional works and will introduce students to different philosophical methodologies.

**Assessment: 100% coursework**

## Level 6

### **Semester A**

<b>Aristotle</b>	Code: 6HUM0020
<b>Semester A</b>	Credits: 15

Is there a method to philosophy? Are we rational animals? Do all living things have a purpose? What is the good life or is there more than one? Is ethics primarily concerned with virtue? These questions, which are still of relevance today, will be explored by an examination of Aristotle's central works.

**Assessment: 70% coursework, 30% group presentation**

<b>Philosophy of Language</b>	Code: 6HUM0410
<b>Semester A</b>	Credits: 15

Marks, sounds and gestures can all have meaning. But what is it for them to have meaning and how do they manage to have it? Is the meaning of my words to be analysed in terms of my intentions to communicate with another or the conventions I subscribe to when using words? In what way is meaning related to truth and my being warranted in asserting what I say? What other things can we do with words than state truths? How should we understand metaphorical uses of language? How do names and descriptions in particular manage to pick out objects in the world? Are some things I say true solely in virtue of the meanings of the words I use? Is there anything that fixes what it is that I do mean when I use words, or is meaning, to some extent, indeterminate? Can a study of language tell us anything about reality?

**Assessment: 40% coursework, 60% exam**

<b>Political Philosophy</b>	Code: 6HUM1094
<b>Semester A</b>	Credits: 15

'Politics' and 'policy' both come from polis, the Greek word for 'city', but which more broadly means something like 'the community to which one belongs, in which one has rights and to which one has obligations'. What makes a community? Can any group of people be one? What does it mean to belong to one? Can membership of a community be part of your identity in any deep sense? How can obligations and rights arise from membership of a community? Is such membership always voluntary? These questions arise with special force in connection with citizenship and the state, but they are implicit in any kind of community membership that entails rights, obligations and impinges on your sense of self.

**Assessment: 40% coursework, 60% Timed online test**

<b>Religion and Modern Thought</b>	Code: 6HUM1124
<b>Semester A</b>	Credits: 15

Do we live in a 'secular' or 'post-secular' age? What are the prospects for religious and spiritual belief and practice today? This module traces the 'conditions of belief' (Charles Taylor) from the sixteenth century to the present day. It explores the significance of a shift from a 'God-saturated' world to one in which faith is, often even for the believer, one human possibility amongst others. In tracing the origins of the modern 'secular' worldview and religious responses to it, you will explore such topics as: the Reformation and the rise of the 'Protestant ethic'; the Enlightenment critique of religion; scientific and historico-critical challenges to scriptural authority; and the impacts of liberalism, fundamentalism, feminism and religious diversity on religious belief and practice in the west. You will consider the 'secularisation hypothesis' and its critics, and the question of what the options might be for responsible religious belief and practice today.

**Assessment: 50% coursework, 50% Timed online test**

<b>Wittgenstein: Meaning and Forms of Life</b>	Code: 6HUM1199
<b>Semester A</b>	Credits: 15

Ludwig Wittgenstein is one of the greatest philosophers of the twentieth century. Much of today's philosophical thinking has been inspired by or has developed in response to his work. His first published work – the *Tractatus Logico-Philosophicus* – provides, for some, an inspiration for powerful anti-metaphysical programmes. For others, it offers refined tools for doing metaphysics in a new, more fertile way. He himself came to reject aspects of his early work. How his approach evolved can only be fully understood by considering his early programme in the light of his second great masterpiece, *Philosophical Investigations*. This module does just that by introducing important aspects of Wittgenstein's philosophy in their historical and ideological contexts. The module will explore a range of topics such as: the nature of language and thought and their relations to reality; meaning and use; understanding and intentionality; following a rule; the possibility of a private language; the nature of philosophy.

**Assessment: 40% coursework, 60% Timed online test**

## Semester B

<b>Contemporary Moral Philosophy</b>	Code: 6HUM0019
<b>Semester B</b>	Credits: 15

What should be the primary focus of ethics? Should we focus on actions or on the character of agents? Students will study different approaches to these questions embodied in contemporary discussions of Kantian Ethics, Consequentialism and Virtue Ethics. This discussion will raise issues such as, do we arrive at moral evaluations by applying principles to particular cases or are moral evaluations more a matter of, for example, a virtuous person's perception of a particular case? What is the relationship between the moral evaluations that we make and the reasons that we give for those evaluations? What are our moral theories based on: shared beliefs about rightness, our moral intuitions, our common-sense intuitions about the virtues?

**Assessment: 70% coursework, 30% group presentation**

<b>Philosophy of Psychology</b>	Code: 6HUM1092
<b>Semester B</b>	Credits: 15

'Blindsighters' can judge with around 90% accuracy whether experimenters are showing them either a cross or a circle, and are able to discriminate colours, despite being completely blind due to a form of brain damage. The job of philosophers of psychology is to settle what this phenomenon, and related ones, means for the nature of the mind. Does it show that blindsighters 'see' colours etc., unconsciously? That would suggest mere perception is insufficient for consciousness, and we must then investigate what must be added to make a percept conscious. Or does blindsight simply demonstrate that there is a completely blind 'visual information system' in humans, operating alongside normal conscious vision? And would that mean conscious vision plays only a secondary role in daily life (is our behaviour somewhat more 'automatic' than we believe)? This module investigates key psychological phenomena and examines philosophical theories as to their significance for the human mind.

**Assessment: 40% coursework, 60% Timed online test**

<b>Feminist Philosophy</b>	Code: 6HUM1095
<b>Semester B</b>	Credits: 15



In the last half-century, feminist criticism has raised questions about the central topics of philosophy that go far beyond its original concern with gender equality and power relations. For example, feminist philosophers brought an emphasis on embodiment and social role that challenged the relevance of the ideal types (ideal reasoner, ideal observer, etc.) of traditional epistemology. These ideas are now debated in mainstream epistemology and philosophy of mind. At the same time, feminism has undergone internal differentiation into (for example) liberal and radical feminisms. Students on this module examine the contribution of feminism to philosophy and critically consider the challenges that feminism poses to the theory and practice of philosophy.

**Assessment: 40% coursework, 60% Timed online test**

<b>Kierkegaard, Philosophy and Religion</b>	Code: 6HUM1172
<b>Semester B</b>	Credits: 15

What makes a human life worthwhile? What does it really mean to live 'aesthetically', 'ethically' or 'religiously'? What are the roles of faith, hope and love in all this? And how is genuine ethical or religious insight best communicated? The Danish thinker Kierkegaard explored these questions through a series of texts many of which were published under a variety of bizarre pseudonyms. This module investigates some of Kierkegaard's most important writings. After an introduction to the pseudonyms and the importance of 'indirect communication', it explores in detail aspects of what Kierkegaard called the aesthetic, ethical and religious ways of living. Each is presented as an attempt to address what makes a human life valuable, and the question of the roles of faith, hope and love are never far from our concerns. The module also considers Kierkegaard's influence upon later thought – both in philosophy and beyond.

**Assessment: 70% coursework, 30% practical (group presentation)**

<b>Nietzsche, then and now</b>	Code: 6HUM2003
<b>Semester B</b>	Credits: 15

Nietzsche famously claimed that 'God is dead'. But what does he mean by this? What ramifications would the 'death of God' have for morality and human flourishing? What would a 'Nietzschean' view of self and world look like? And what religious responses to Nietzsche's challenge are possible? With these questions in mind, this module investigates key aspects of Nietzsche's thought. Typically, after an introduction to his styles of philosophizing, the 'hermeneutics of suspicion', and his 'moral perfectionism', we shall focus upon his influential critique of morality. We shall investigate his account of resentment, guilt and 'bad conscience', alongside central Nietzschean ideas such as the will to power, eternal recurrence and 'self-overcoming'. We'll also consider some possible critical responses to his worldview. The central text will be *On the Genealogy of Morality*.

**Assessment: 40% coursework, 60% Timed online test**